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Wavelength (June 1989)

Connie Atkinson
University of New Orleans

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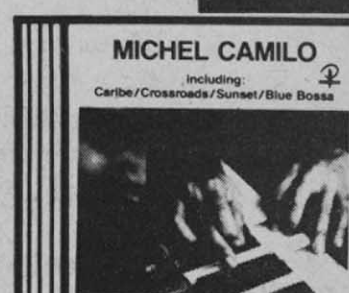
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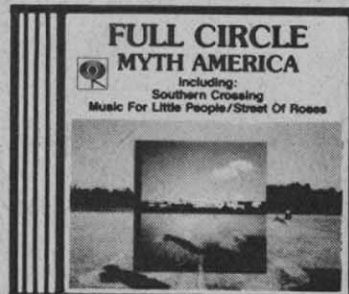
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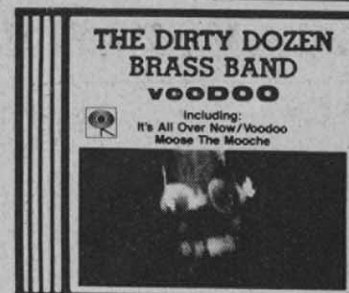
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Wavelength

ISSUE NO. 104 • JUNE 1989

"I'm not sure,
but I'm almost positive,
that all music
came from New Orleans."
Ernie K-Doe, 1979

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WILLIAM COUPON

Editor and Publisher, Connie Zeanah Atkinson. Associate Editors Gene Scaramuzzo, Bunny Matthews. Business Manager, Sabrina King Trepagnier. Advertising, Diana Nadas, Ann Wills. Classified, Jonathan Blotner. Contributors, Paula Birch, Eric Bookhardt, Bob Cataliotti, David Clark, Rick Coleman, John Desplas, Tom Dolan, Macon Fry, Eric Gernhauser, Dr. Fred Hopkins, Pat Jolly, James Lien, Donna Marcus, Doug Newcomb, Rick Olivier, Andy Ridley, Kalama ya Salaam, Shepard Samuels, Hammond Scott, Celia Sinclair, John Sinclair Almost Slim, Ronnie Virgets, David Witter. Distribution, Alex Babineaux. Typography, Image Typesetting.

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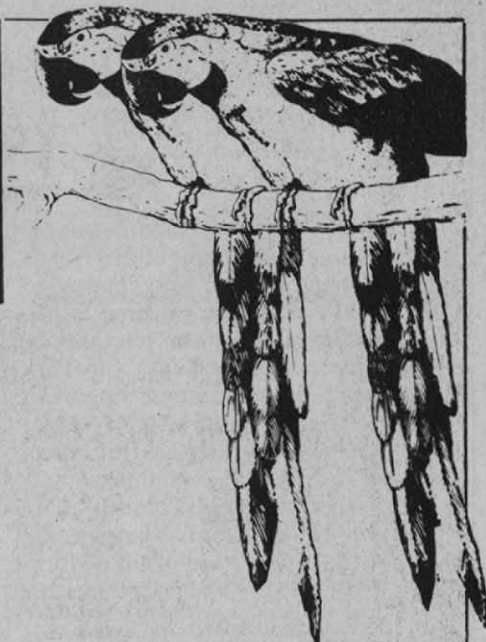
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THOSE WHO WERE DISAPPOINTED BY the lack of reggae music at this year's Jazz Festival will be very happy to know that the month of June is unofficially **Reggae Month in New Orleans**. On two consecutive Sundays, **City Park** will be the site of outdoor Jamaican music festivals that are sure to delight lovers of all styles of reggae from roots to dance hall to commercial pop.

Starting off on Sunday, June 4, City Park Stadium will open its gates to the **Jamaica Jam '89** which will feature **Third World** and the **Wailers**, along with local acts the **Shepherd Band**, **Percussion, Inc.** and **Ritmo Caribeno**. There will be food, crafts, and reggae paraphernalia; doors are scheduled to open at noon, music to start at 1 p.m. and the crowd will have the option to sit in the stands or on the field.

Both **Third World** and the **Wailers** are presently at the top of the heap, popularity-wise, and both are backing up brand new albums. The **Wailers** are truly an inspiration, coming on strong as they have after the disheartening losses of first **Bob Marley** and more recently their drummer, **Carly Barrett**. And all three of the local acts are hot from great sets played at the '89 Jazz Fest and are sure to liven up the crowd in anticipation of the headliners.

If all this reggae isn't enough, the following Sunday, June 11, is the

scheduled return of the **Reggae Riddims/Sunplash Festival**, always a big hit here in New Orleans. This one will take place at the **City Park Driving Range**, and also will feature all kinds of food, crafts and reggae paraphernalia in addition to the music and fun in the sun. The lineup for this one is impressive, as usual. **Steel Pulse**, **Sugar Minott**, **Marcia Griffith**, **Halfpint**, **Sophia George**, the **809 Band**, **South Africa Lucky Dube** and local act, the **Plantation Posse**, will be setting the pace and moving the crowd through dance hall, roots, lovers rock and heavy metal reggae.

Most exciting of all is the appearance of **Lucky Dube**, who is making his very first American tour. From South Africa, Dube only recently came to the forefront in America through the release of his first Shanachie album, entitled *Slave*. A roots rocker with a strikingly similar voice and band to Peter Tosh, Dube is certain to be among the highlights of this year's Sunsplash tour. The gates are scheduled to open at 10 a.m. with the music starting at noon. Come prepared for a picnic.

Jazz Fest always brings us opportunities to meet music journalists from all over the world, the old friends from years back and new pals to add to the Christmas list. This year dropping by the WWOZ tent and the **Wavelength** office were the usual suspects: **Walter**

Heinze from Germany, **Peter Jebson** from Germany by way of U.K., **Shirley and Dick House** from Australia, **Nancy Covey** of Festival Tours, who brought her usual large group of music buffs from England (a highlight of their visit was a mid-week visit to Acadiana and an afternoon barbecue with entertainment by the **Duke Of Padukah**—these guys knows what fun is) and many more ... **Jules Levanne Deprez**, the Netherlands, dropped off a copy of the **OOR (Ear) Magazine** to which he contributes. The magazine is a beauty, with gorgeous photography, and features this month articles on **James Brown**, **Simple Minds**, and **De La Soul**, a hip hop trio that graced the Saenger in May ... For those who'd like to try out their French there's the new music magazine *Freeze* (c/o Jean-Harc Vos, 37 Square Franois Riga, 1030 Bruxelles, Belgium). We caught a copy of the second issue ("Hot Rockin' Rhythm & Blues for Cool Cats and Kitties"), that featured reviews on **Walter Horton**, **Katie Webster**, **R. L. Burnside**, **Fernest Arceneaux**, and an interview with **Eddie Boyd**. Not at the festival this year, but the way things are going with **Gorbachev** who knows for next were the folks from *Music Box*, who offer you "music of all kinds, jazz, classic, rock, operas, c&w, pop, traditional and folk music of Slovakia, Moravia, Bohemia,

...

Little Ricky Becomes a Giant...

Little Ricky drummed his way into our hearts on the *I Love Lucy Show* in the Fifties. Most people thought he was Lucille Ball and Desi Arnaz's little boy, but he was in fact little Keith Thibodeaux, from Southwest Louisiana. These days, Thibodeaux is still drumming, but now he's with the Christian rock group David and the Giants. Just another piece of evidence in Ernie K-Doe's declaration that grace our masthead... all music does seem indeed to come from this neck of the woods...



Cool Sounds from Hot House Flowers...

Dublin's Hot House Flowers started their U.S. tour in September 1988. After playing at Tiptina's in March, they took a few days to finish some tracks at Southlake Studio for their second album, scheduled to be a late summer release. The band will be back performing in October, so stay tuned to the listings.



Romania, Hungary, Poland, Germany, Bulgaria and Russia. All masterpieces of European classic music for exchange or for sale (LP \$5, advertising in music fan's magazine \$2 for 30 words, our record's list costs \$1.) Write Hrabal - MB, Zubekova, Bratislava 4, CSSR - 841 01." See you next year, boys!

To report what's going on with the Neville Brothers these days would take a whole 'nother issue of the magazine, so suffice it to say they're everywhere, playing with everybody, and on the cover of everything. 'Bout time...

The New Orleans Stick Band and Ice Nine brought by their latest vinyl offerings just as we were going to press this time. The Stick Band's release is dubbed *Fear Of New Shoes* while Ice Nine's 45 features the band's first single "Title Track Nine" b/w "Love Slave," two tunes from the upcoming album *Welcome to the Ice Age* to be released in September... Also available on vinyl is Randy Hebert, New Orleans' technical answer to Bobby McFerrin, who has released his fourth album. The multitalented, multiphased Mr. Hebert is a fixture of the *Tricou House* on Bourbon Street...

"Repent! Quit Your Job! Slack Off! The World Ends Tomorrow And You May Die!" When you get a press release like this in the mail, it doesn't do to paraphrase, so we'll just let you have it word for word: "Well, maybe not, but Friday, June 23rd, at 11 p.m. the foremost expert on the upcoming apocalypse (called "X-Day" for those in the know),

Reverend Ivan Stang, will be speaking at the Bayou Plaza's Grand Ballroom, in association with the second New Orleans Science Fiction and Fantasy Festival... this is your chance to cast off your mass-media-induced shackles and open your mind, soul and wallet to the high density teachings of J.R. 'Bob' Dobbs, the genial pipe-smoking Master of Sales, and his mighty Church of the SubGenius!" Y'all come.

Who says you have to leave town to get heard by the big boys? Chairman of the board of Warner Brothers Ahmet Ertegun visited the Crescent City last month, reportedly to give a listen to Charmaine Neville and Rockin' Dopsie. Mr. Ertegun also visited the Maple Leaf Bar, where Walter Washington was crooning. Speaking of Mr. Washington, his latest album on a Boston-based independent label is reportedly selling briskly around the country. Probably because of the great songs and the cool cover by New Orleans' own rico, head of his own band, the Bushhogs, referred to by the *Times-Picayune* as a group of out-of-work artists. As rico says, "The bass player has a doctor's degree, for chrissakes!"

Pianist and *Wavelength* subscriber Carl Franklin is livening up afternoons at the Inter-Continental Hotel with his expert piano playing. Dr. Franklin's "day job" is visiting professor of management for Tulane University. Go by from 4-7 Mondays to Thursdays and 4:30-7:30 Fridays and Saturdays and tell the good doctor we sent you...

Celebration '89, the ninth annual Louisiana state gay and lesbian conference, will be held June 16-18 with workshops, banquet meals, and a Friday performance by the off-Broadway theater group 10% Revue. One of the keynote speakers will be Massachusetts Congressman Gerry Studds. Call 504/586-5638 for information...

New Orleans has some great friends in the record industry. One of the all-time greats is Bill Bentley, with Warner Brothers, who's from Texas, but Louisiana has claimed him as an adopted son for years. Now we have a grandchild, Chet Brogan Bentley, born just in time to make his dad miss the Jazz Fest... Two new additions to the New Orleans musical family tree recently at *Woodenhead*: there's handsome young David Robinson, son of guitarist Jimmy Robinson, and lovely little Amanda Comiskey-Devlin, daughter of keyboardist Fran Comiskey.

From the Jazz Foundation Quarterly: Some thoughts from Dr. George Butler, vice-president and executive producer of jazz for Columbia Records and one of only two blacks in a decision-making position in jazz at a major record label: "More whites are listening to jazz, while more non-whites are playing it," Dr. Butler points out. "Whites are making the decisions at most labels about who gets recorded and how. They also are the ones doing most of the histories, analyses and criticism of the music. We have to open those areas up to more blacks."

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LETTERS

TO THE EDITOR:

Having just returned from my first-ever visit to your fair city (for Jazz Fest), I must thank you for serving up—in a style so savory and affectionate that it brings to mind the handywork of some of your more inspired chefs—a sampling of the many splendors, both musical and otherwise, that have left me so hopelessly smitten with the whole New Orleans scene. So smitten, in fact, that my fellow Jazz Fest neophytes and I have solemnly vowed never to miss another as long as we can utter Iko!

Truth be told, I'm one of the growing number of out-of-towners—a Yankee northerner from New York, as it were—who are putting life on hold each year to make this musical pilgrimage. The dilemma, as I was saying to one of the native Festival-goers who noticed that I dressed kinda funny, is that when we return home with that spellbound look in our eyes, we can't help but immediately start blabbing to all our friends about this incredible cornucopia of sensory delights we've just experienced.

All of which, I suspect, gets to the heart of the concerns—expressed by some of the more seasoned veterans—about the spectre of ever-expanding crowds upsetting a somewhat delicate atmospheric phenomenon and creating a scene more akin to a sold-out stadium rock concert. Or something to that effect.

Of course, it's unsettling to think of myself as one of these Johnny-come-latelys (sp?) who unwittingly threaten the unique charm that is Jazz Fest. Yet this having been my first, I won't know to what extent (if at all) the original spirit of the event has felt the weight of the newly faithful.

I will say this, however: Never have I attended an event—sporting, musical or otherwise—where there has been such an all-consuming feeling of friendliness. It was totally infectious—rather like the rhythms of the Nevilles. (While I may be new to New Orleans, I've long been a devout "Nevillehead"; indeed, as a fan of R&B generally, I regard my first Neville show at Tips (5/5) as a rite of passage of milestone proportions.)

At any rate, without meaning to overdo it, it just seems that if this spirit of welcoming and openness and overall warmth makes as much of an impression on future first-timers as it did with me, longer lines notwithstanding, the splendor of Jazz Fest can't help but endure.

Graham Button
Forbes Magazine

BAYOU BEAT

BY MACON FRY

'Everybody Calls Me Crazy'

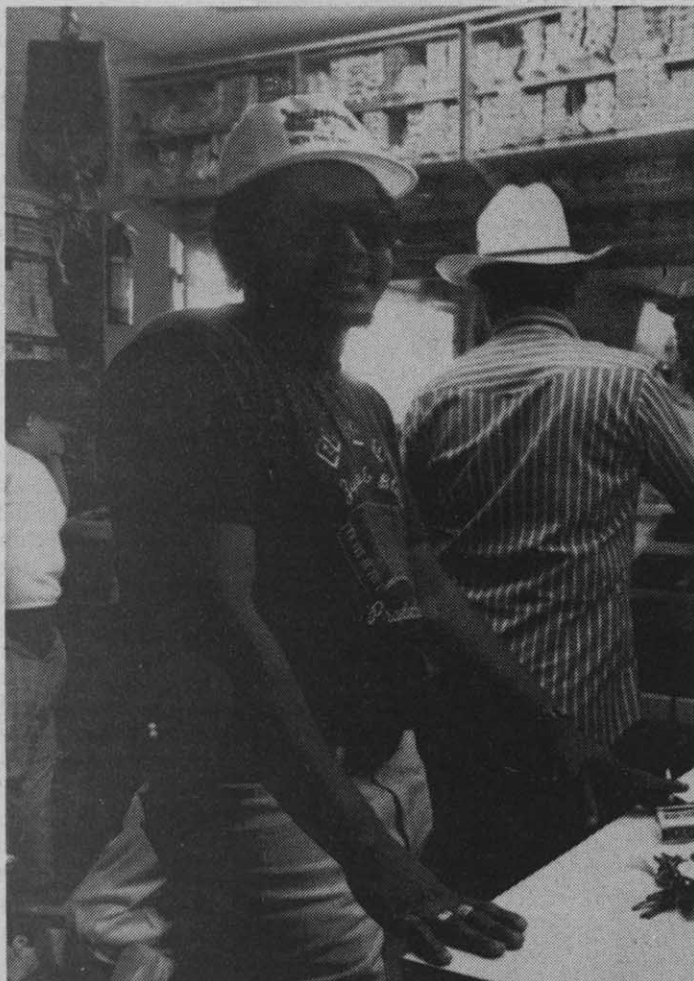
Budding zydeco star Nathan Williams knows the family who plays together sells the most 45s.

WHETHER IT'S RUNNING THE FAMILY grocery, managing their own zydeco club and dance hall or putting out records on their own label, the Nathan Williams family seems to stick together. That's a large reason for the success of Nathan's Lafayette-based band the Zydeco Cha Chas. Williams got his start playing as the house band at his brother Sid's club in Lafayette.

On a typical Friday night he can be found tending the counter and slicing

luncheon meat at Sido's One Stop Grocery. Along about 10, Nathan's brother takes over the register and he walks across the street to Sido's, another brother's sprawling zydeco dance hall. He greets his wife, who is taking admission at the door, and yet another brother who is busy stocking the bar, before strolling over to the bandstand. It's an unassuming but typically South Louisiana way to start an evening of hot zydeco.

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When the music starts, it's star-time and Williams fills the bill as deftly as he fills orders for boudin at the grocery. He often begins his set with the rocking original "Every Part of the Hog Is Good" and one wonders if a couple hours at the meat counter isn't just the right inspiration for a budding zydeco star.

Nathan Williams's first album has just been released by Rounder and it's a powerful live set in which he shares the bill and steals the show from Boozoo Chavis but collectors will want to get Williams's first four recordings available on 45 from the bar at Sido's. Not

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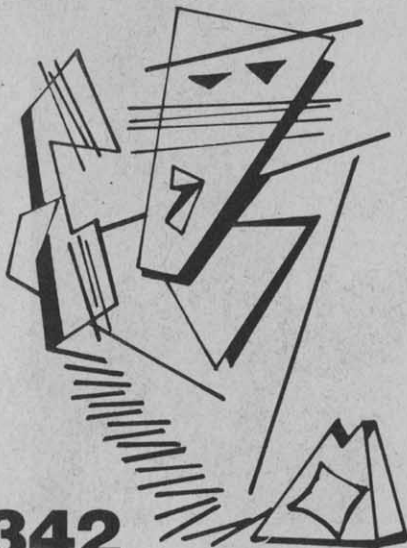
*When the music starts,
Williams fills the bill as
deftly as he fills orders
for boudin at the
grocery*

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surprisingly the records are on the family-owned El Sido's label and have a wonderfully home grown feel. The first record (ES 100) pairs the bouncy original "I Got The Zydeco Blues (Down In My Shoes)" with "Everybody Calls Me Crazy (But My Real Name Is Nathan Williams)." Never mind that Williams coped this song from Clifton Chenier and takes songwriting credits. He makes the tune all his with a voice full of sass and twang. The second 45 (ES 101) is the better of the two. Williams shows the multifaceted talent that makes his live sets so great by pairing the self-penned "Louisiana Waltz," a slow Cajun dance song with English lyrics, and the rousing original "Bye Bye My Little Momma" the Cha Chas standard show closer.

The 45s may be purchased for a couple of bucks from the bar at Sido's or the grocery counter at Sid's One Stop or try writing Sid and Nathan at the club. There is a studio album due out on Rounder this summer but it's hard to see how it could top these charmingly rough little records with the big holes!

El Sido's is located at the corner of St. Antoine and Martin Luther King in Lafayette. Write to the Williamses at 803 Martin Luther King Dr., Lafayette, La. 70502 (318) 235-0647.

MONDO VIDEO

DR. FRED HOPKINS

King of the Nudies

Russ Meyer's memories are as big as his starlets' mammaries.

RUSS MEYER IS A CONTRADICTION. Critically hailed as "King Of the Nudies" for directing such classics as *Faster, Pussycat! Kill, Kill* and *Beyond the Valley of the Dolls*, Meyer can claim the unique distinction of having once been banned from just about everywhere. Yet he looks and acts like the friendly old skeezix who used to run your corner delicatessen (before Southland Corporation bought it). Russ's memories are as big as his starlets' mammaries. Here are some of the printable ones.

"Even though my movies aren't as graphic as today's adult films, they are still X-rated because they are pre-occupied with sex. They deal in a direct way with sexual matters," Meyer stated. True enough, but some Meyer films—like the 1964 West German/U.S. co-production of *Fanny Hill*—repetitiously belabor rather obvious

themes of sex and sexual situations. "I co-produced that film with Albert *High School Confidential* Zugsmith (self-proclaimed King of the B's)," Meyer answers. "I did it strictly for the money and it was a mess. I didn't direct—I refereed!"

Meyer did direct the '60s kitsch/rock/sex epic *Beyond the Valley of the Dolls* (1970), the only feature to co-star Edie Williams and the Strawberry Alarm Clock. It was also co-written by Falstaffian TV film critic Roger Ebert. "At least Ebert admits he did it," retorts Russ. "And that's a lot right there. I was paid \$900,000 for producing and directing and that was the highest salary I ever received. Each year *Dolls* is listed in *Variety's* "Top 300 Grossing Films of All Time" but Twentieth Century Fox hates it. They won't re-release it on video and they won't sell it to me." *Dolls*



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was released for about a month in 1979 and has been out of print ever since—there are about three copies remaining in the Northern Hemisphere.

When questioned as to whom he would consider his most talented actress, Meyer unhesitatingly replies: "Kitten Natividad, the star of *Up* and *Vixen* (his most commercially successful picture)." Meyer is a charming hustler, and what he's currently hustling is his new book, *A Clean Breast...The Life and Loves of Russ Meyer*. It chronicles the director's start as a World War I combat photographer, through his studio glamour stills era, up to his current status as the Howard Hawkes of '60s sex films.

Meyer is a man who believes in "spirited, horizontal togetherness." He smiles a lot. Can you blame him?

MONDO TOP TEN

1. *Crime Zone* (MGM) A cut-rate Tom Cruise and a pouty blonde with a Melanie Griffith haircut become laser-gun Bonnie and Clydes in order to escape from their futuristic totalitarian society in Roger Corman's microwave version of 1984 (shot on-the-cheap in Peru). It's charming, in a 99 cent quarter-pounder kind of way.

2. *Night Friend* (Prism) A young, liberal priest who tries to reform a teenage prostitute by paying her to talk to him (and spending about three thousand dollars in the process) is hassled by a budget-conscious old fussbudget (Art Carney) in this pensive, idiosyncratic drama.

3. *Grandma's House* (Academy) "She'll spoil you to death!" That's what two hyper-tense teens and a miscreant hippie lady in patrol boots discover in this sharply written thriller.

4. *Prep School* (Prism) Inventive, independent pic about the exploits of rich young boarding school preppies benefits from the unique gimmick of starring the actual students and faculty of a real prep school, but dismal plotting and direction (obviously, none of them are going to get naked!) result in a failing grade.

5. *Vice Academy* (Prism) Linnea Quigley and Ginger Lynn Allen are rookie cops who infiltrate a porn-movie racket and convince their arrestees to drop a whole lot more than just their guns in this free-wheeler that owes more to the old *Batman* TV series than the fatuous *Police Academy* movies it's named after.

6. *PIN* (New World) A schizophrenic bookworm with below-average communication skills projects his personality into a life-like medical, anatomical dummy with severe moralistic tendencies in this *Psycho-*

style shudder-fest.

7. *Midnight Cop* (Vidmark) Gallup-tiously lurid street-pounder about a guilt-ridden detective entering the sordid world of European drug-dealing is engrossing stuff. With Morgan Fairchild as an abusive, over-dressed trollop and Frank Stallone (who else?) as an illiterate hostile thug.

8. *Alligator Alley* (Prism) Sweaty, saliva-stained programmer from 1969 (originally released as the *Hooked Generation*) stars Jeremy "The Born Losers" Slate as a laissez-faire pusher who murders his communist Cuban sources, kills a Coast Guard crew, and finally kidnaps early '60s rocker Steve "Every Day I Have To Cry" Alaimo. Mercifully, no one lets Alaimo sing!

9. *Witchery* (Vidmark) A homicidal, befuddled old hag hassles a pregnant Linda Blair and an incoherent David Hasselhoff who are all stuck in a run-down old flea trap on a (you guessed it!) deserted island.

10. *To Kill A Clown* (Media) In a rare pre-M.A.S.H. appearance, Alan Alda plays a perverted, conservative crank who terrorizes Blythe Danner and her husband with a pair of snarling, vicious dobermans. Don't look, Benjie!

CHEAPOS

1. *The Gunslinger* (Dura-Vision) Beverly "Swamp Women" Garland is a badge-totin' bad-ass out to nail corrupt saloon owner Allison Hayes in Roger Corman's cardboard cactus quickie featuring totally inappropriate Las Vegas chorus girls bumping and grinding to Fifties' style twelve-bar blues songs. (\$14.95)

2. *Playboy's Sexy Lingerie* (HBO/Playboy) MTV music and gauzy, soft-focus photography punctuate this musical travelogue of your favorite topless and bottomless folks dancing cheek-to-cheek. Recommended for people who read *Playboy* for the pictures! (\$19.95)

3. *A Week With Raquel Welch* (VCI) It's not what you think—it's an exercise tape with a seven-day fitness plan created by Miss Welch. As Elvis would say, "If I can dream..." (\$29.98)

4. *Fads of the 60's* (MPI) Ultra-shoddy documentary spends half its running time chronicling the lives of Elvis, Marilyn, and Hugh Hefner—three pivotal figures of the 1950s. Not mentioned is the '60s fad of getting stoned on really bad dope, something these producers are obviously still doing! (\$9.95—too much!)

5. *The Invaders* (Panther) Cameron "The Toolbox Murders" Mitchell is a cranky Viking in an uncomfortable red Beatle wig in this sturdy, Mario Bava costumer. (\$14.95)

BY MACON FRY

Zydeco a la Swamp Pop

Fernest Arceneaux's new collection of bayou classics offers a sampler of this locally unheralded musician.

Fernest Arceneaux

Zydeco Stomp, JSP CD 220.

FERNEST ARCENEAUX AND BAND HAVE done as much as Stanley "Buckwheat" Dural or Rockin' Dopsie to expand the song base of the zydeco idiom but unlike these rising stars whose repertoires are redolent with soul and R&B, Arceneaux remains a consummate South Louisiana artist. His sets are chocked with swamp pop and Gulf Coast classics.

Arceneaux's latest recordings available on CD hold true to this formula. *Zydeco Stomp* (JSP CD 220) is a swampy collection of bayou ballads and blues including "Got You On My Mind," "Chains Of Love," "Reconsider Baby," and a powerful reading of Guitar Slim's "Done Got Over."

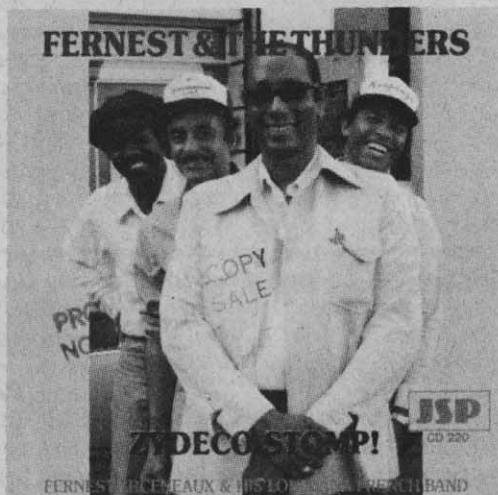
Arceneaux's sound is characterized by a full, almost orchestral accordion style and lovely harmony singing. On *Zydeco Stomp*, he finds the perfect foil in the soulful voice of bassist Victor Walker. These may be Walker's final recordings as he was reportedly killed in a barroom brawl shortly after this disc was recorded. *Zydeco Stomp* is a fitting swan song for Walker, who

recorded some wild Little Richard-style tunes for Goldband in the '50's.

The vocal harmonies on "Got You On My Mind" and "Reconsider Baby" are shimmering moments of South Louisiana soul reminiscent of Cookie and the Cupcakes' best recordings. *Zydeco Stomp* is a bit more blues oriented than Arceneaux's first album for Blues Unlimited, but former Jay Miller session drummer Jocky Etienne is a master of the sticky South Louisiana blues shuffle and he lends a down home feel to these tracks, which were recorded in London.

Although Arceneaux is based in Lafayette, Louisiana, he remains an anomaly on the regional scene, seldom recording and finding his biggest audience in East Texas and England. *Zydeco Stomp* is a great place to turn on to the sound of this great and locally unheralded musician.

At around seventeen bucks this CD isn't cheap but it's a heap of music (eight tracks!) and it could be quite awhile before Arceneaux and his great band record again. *Zydeco Stomp* is available at bigger and better record stores around the country.



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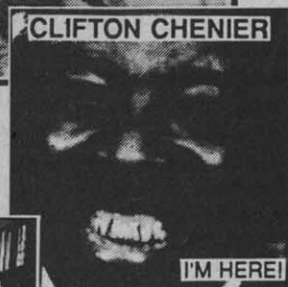
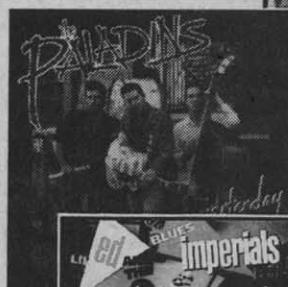
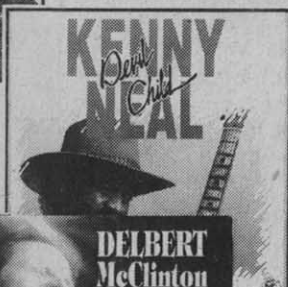
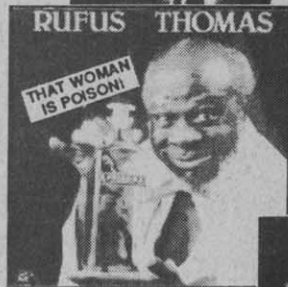
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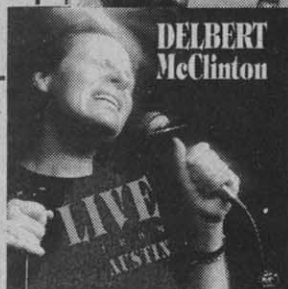
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Danny Banjo

Composer, guitarist, vocalist, bandleader, author and griot, Danny Barker is a cultural treasure.

Danny Barker

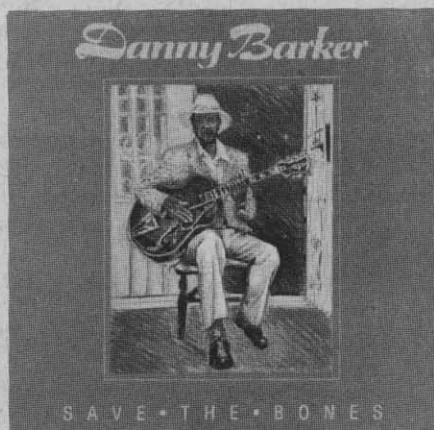
Save the Bones, Orleans OR10188.

THIS IS ONE RECORD EVERY FAN OF JAZZ needs to have in their collection. A member of the famed New Orleans Barbarian musical family, Danny Barker's long and impressive musical career includes three major phases. First, he was a witness and fledgling participant in the early formations of jazz as he listened to and played with many of the legendary creators of jazz.

Second, Danny Barker spent thirty years in New York as a composer, guitarist/banjoist, vocalist, and bandleader (featuring his wife, Blue Lu Barker, who cracked the top ten in the *Billboard* charts in the late '30s). His New York residence included stints with the orchestras of Cab Calloway, Lucky Millinder and Benny Carter, as well as accompanying and recording with vocalists such as Billie Holiday, Lena Horne, and Ethel Waters. Moreover, not only has Barker appeared on over 1,000 recordings with traditional and swing musicians, he has also recorded with Charlie Parker.

Third, Danny and Blue Lu returned to New Orleans and Danny formed The Fairview Baptist Church Brass Band whose alumni include a startlingly broad list of young New Orleans talents who cover the stylist range of the music from traditionalist such as Michael White and Greg Stafford, to modernist such as members of the Dirty Dozen and the Marsalises.

In addition to his important tripartite musical career, Danny Barker is also an author of two books, *A Life In Jazz* and *Bourbon Street Black—The New Orleans Black Jazzmen* (co-written with Jack V. Buerkle). By any criterion, Danny Barker is an important individual in the context of jazz, and thus, his new recording takes on more than entertainment value.



Considering the above, it is accurate to say that this recording is more than what it is. At one level it is a good recording of solo Danny Barker doing music he loves, some of which he wrote. But on a deeper level this is an aural link with a centuries old cultural tradition. While it stands as a musical statement in isolation from the tradition, I prefer to review the recording in the larger context for the purposes of helping all of us to appreciate the immense importance of Mr. Danny Barker and his function as a vital cultural link.

Danny Barker is a contemporary African American griot, a griot being the traditional African musician/historian who sang songs of praise and history, a culture bearer/rememberer. This is an apt description of Danny Barker's way with songs.

On most of his selections, Barker gives a brief verbal introduction that places the songs into a social or historic context. This is precisely what a griot would do as he begins his recital accompanying himself with his kora, a traditional 21-string harp. In Barker's case the kora is replaced by the six-string guitar. Rather than traditional praise songs and family or social histories, most of Mr. Barker's songs are

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popular pre-Fifties numbers or original compositions by Mr. Barker. However that does not make them any less a part of the tradition although, in this case, the tradition operates under the cover of entertainment.

Though some might argue that there is nothing "African" about what Danny Barker is doing, I think cultural retentions need not be conscious nor obvious in order to be valid. Whether the performer knows it or not, or the audience recognizes it or not, this and most other styles of jazz do have stylistic antecedents that are Afro-centric in their aesthetic essence.

Musically, what is noteworthy is Barker's consistent and insistent use of devices common to Africa American folklore and traditional African folk songs. Mr. Barker's specific trademarks are a sardonic sense of humor and copious use of exaggeration for emphasis and effect. His rendition of "Bill Bailey" is an example of his trademarks impressed upon a song that has been done in literally hundreds of versions.

Listen to Barker and his style of using hyperbole (a form of exaggeration) and listings (another griot technique). Time and time again Barker

will call out a long list of adjectives or nouns, sometimes suspending the harmonic motion of the song in order to get in the whole "shopping list" of name calling—the ultimate griot function, i.e. the rightful naming of a person, group, object or circumstance.

Specifically, Danny Barker alters the original language of a song and adds words and phrases of his own choosing. A beautiful example is Barker's rendition of "St. James Infirmary," which is in a class by itself.

While it would be incorrect to trace "Danny Banjo" (my poetic *nom de musique* for this wry, great, African American griot) and his style of playing back to Africa via blues bards such as Big Joe Williams or Mississippi John Hurt (especially with his talking blues pieces), it is accurate to note that the essence of all of their styles are not based on their relationship to each other but rather on the racially remembered (regardless of how foggily or unconsciously) tradition.

The aforementioned solo guitar/vocalists, and many other similar musicians, probably are unaware of and have never actually heard a griot even as they replicate, albeit in a

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BY ALMOST SLIM

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Dave Bartholomew
Good Jax Boogie, Jax Records.

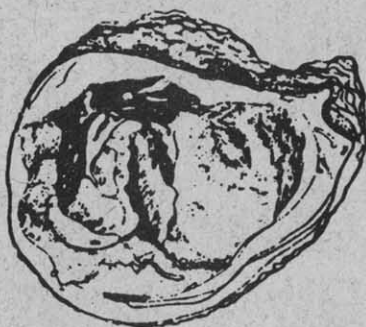
JAX BEER WAS OF COURSE THE CITY'S premier brew for several years. Back in the late 1940s they embarked on a daring promotional campaign to win over as many of the local black beer drinkers as possible by associating their brew with R&B. Besides sponsoring Dr. Daddy-O's radio program and his weekly Louisiana weekly column, they also filmed various local R&B artists in Jax commercials and ran these clips at black movie theaters before the features. Rumor has it that a local advertising firm has vintage footage of Professor Longhair, Dave Bartholomew, Fats Domino and Roy Brown buried in their vaults, but they've stonewalled all attempts to uncover it.

Naturally Jax had a theme song—Drink That Beer, good Jax beer. "Hello mellow Jax the best beer in town." and it proved to be so popular the brewery



pressed it on their own label. Recorded by Dave Bartholomew and his "Imperial" Orchestra, "Good Jax Beer" was recorded in 1950 and it's a real cooker. Naturally all of the local studio deities are found in support including Tyler, Allen, Palmer, McLean and Fields.

I thought I had found a real rarity when I found this test pressing at a garage sale last fall. However, in the interim I've talked to a couple of other collectors who also own this record and a test pressing. Nevertheless this is a classic New Orleans tracks that hasn't yet been released.



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transformed fashion, the griot function within the context of African American music. Which means that Barker's version of "Hard Hearted Hanna" is as much social commentary as it is a novelty tune. Which means that when Barker gets around to singing "Nevertheless (I'm In Love With You)" it is both confession and instruction as to what a man should be like.

Musically, Danny Barker does a very interesting twist at the end of many of his selections. He ends with a scatted riff—the same sort of scatting that Louis Armstrong made popular. Back in the '20s when Louis Armstrong recorded "Heebie Jeebies" with a famous scat chorus, it literally sold thousands of copies a week. "Heebie Jeebies" was then and remains today the single most influential recorded vocal rendition in the history of recorded music (yes that includes everything from Caruso to Bobby McFerrin being "happy").

Armstrong was not the first to scat sing (although he was a vocalist in a street corner group long before he learned to play the trumpet) nor did Armstrong invent scat singing. Scat was a part of New Orleans culture and many musicians did it—it just happens that Armstrong was the first to make it popular via recordings.

Scat is at the crossroads of African vocalisms and their retention in the context of New Orleans via Congo Square and the enforced (like in literally cut out tongues and make it unlawful) prohibition against the use of African words strictly maintained throughout pre-Twentieth century America. In New Orleans, African words, African vocal techniques, African rhythms, all of that, and more of that, survived, although generally in an altered fashion, more than in most other places in America.

In an interview with Allen Toussaint, he pointed to the proclivity of New Orleans musicians to use what seems to be nonsense phrases and chants, yet, somehow, the implicit meaning of these unknown tongues are accepted and understood by the audience. One has only to think of Longhair's yodelings or some of the '60s New Orleans R&B numbers made famous by the likes of Chris "Yoouooo" Kenner, Jessie "Ooh Poo Pa Doo" Hill, or Ernie "Ah-Ah" K-Doe to begin to appreciate the pervasiveness of these vocalisms in New Orleans music.

Erratum

Last month, the review of the jazz series 'The New New Orleans Music' was mistakenly credited to Kalamu ya Salaam. The author was in fact James Borders. *Wavelength* regrets this error.

In any case, Danny Barker does it extremely well. He does not make the mistake of imitating Armstrong, as many, many other vocalists do (especially traditional jazz vocalists); instead, Barker emulates the spirit of what Armstrong and others were up to vocal wise, and his emulations are a unique interpretation of a time-honored technique.

It knocks me out to hear those little riffs carved out of the closing bars of a song, ending on a syncopated downbeat—what a joy, what a joy!

I know there are people who find it easy to dismiss or ignore the social, aesthetic and cultural implications of music such as this, and that is precisely why I take the time to point them out—we all need to understand the deep meaning of the blues and of jazz, we all need to recognize that this music didn't just happen. It is the result of human effort and the reflection of a specific culture, a culture which has had to 'mask' itself in order to survive.

Thus, a Danny Barker, who, at first listening, make appear to be totally unrelated to West African folk traditions, is in fact a cultural calabash of African retentions carried forth into the Twentieth Century. "Save The Bones" is an astoundingly clear cultural link between Africa and her descendants. Danny Barker's new release is much, much more than just another traditional New Orleans jazz record on a small label. *Save The Bones* is more than what it is. Thank you, Danny.

KALAMU YA SALAAM

Exuma

Rude Boy, ROIR A165. This is the cassette version of last year's vinyl release *Street Music* but offers a higher audio quality. Exuma leads a small army of musicians here including such local notables as Chuck Hancock, Bruce McDonald, Rafael Cruz, Steve Amadee, Lisa Mednick and George Sartin. The album starts off with the rollicking party reggae sounds of "Rude Boy." The title cut bears the imprint of Exuma's unique approach to reggae as he adds elements of calypso and limbo rock with humorous verbal exchanges. Next up is "Clean On the Outside, Dirty On the Inside," a lively message to hypocritical ministers and their followers. "They Coming Junkanoo" is a full tilt celebration of Exuma's homestyle Bahamian junkanoo parade complete with cowbells, timbales, whistles and a panoply of percussion. Like an island jitney, the album's flow takes an abrupt stop at "Shirleen," a well done 1950s ballad with overtones of "The Ten Commandments of Love." We then lurch forward with the calypso-infected reggae of "Dready," a highly enjoyable case of song sequencing. Exuma's live performances work well with a mixture of fast and slow—even the fittest usually need a rest after dancing to an extended "Roller Reggae"—but on this side, the constant change of tempo doesn't do Exuma justice. Despite this, there's a lot of enjoyable material to be

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found here. "Fishing On the Rock" is a Caribbean salute to the joys of fishing and would sound great as a soundtrack. "Soca Bite Me" is just that—a piece of fast, infectious soca, while "Bam Bam" is a junkanoo march at its best. Although I'd prefer to hear a definitive version of the "Sloop John B" (an island original) from Exuma instead of the country-tinged "Dreams," *Rude Boy* offers plenty of good listening for a summer's afternoon.

—Shepard H. Samuels

Robert Covington

The Golden Voice of Robert Covington Red Beans RB012. Well know for his drumming behind Fenton Robinson, Junior Wells and others, Chicago bluesman Rboert Covington has now embarked on a singing career.

On his first album, Covington combines the slow, R&B-flavored sounds of Chicago's predominantly black, South-Side lounge scene, with a little bit of jazz and B.B. King-style horns.

Although it is a studio album, Covington's highly personal style reaches out to the listener, giving the records an intimate, blues lounge feel.

The record features Harlan Terson (formerly with Lonnie Brooks) on bass, Carl Weathersby on guitar, Sumito Arigayoshi on organ, and a quintet of horn players who alternate throughout the disk. With the exception of Weathersby's tube-amp guitar on "Better Watch Your Step," his record is mostly a showcase for Covington's "Golden" vocals.

The bouncy original "Trust In Me" gives us a taste of soul, and his cover of Harold Arlen's "Blues in the Night" shows us a jazzy side. But this is definitely a blues album that showcases a talent who works the listener the way most artists work a live crowd.

—DAVID WITTER

Various Artists

Genuine HouseRockin' Music III Alligator AL-103. In recent years Alligator Records' collections of prime cuts from the past year's albums have not only read like a who's who in blues, but have been the best primer any new blues listener could ask for.

Titled *Genuine HouseRockin' Music*, they boasted rosters like Brooks, Buchanan, Big Twist, Collins, Cotton, Taylor, Mack and Winter—just to name a few.

However, the 1988 HouseRockin' team has lost many of its key players to retirement, inactivity, and the music business's own brand of free agency.

Young artists like Tinsley Ellis, The Palladins, and Little Charlie and the Nightcats are joined by some of the more established artists, but the results still aren't the same.

Cuts like Lonnie Brook's "Two Headed Man," and Roy Buchanan's "High Wire," along with new-old faces like Katie Webster and Siegel-Schwall, only partially carry the day. Part of this is due to a natural rebuilding process, as artists like Kenny Neal, The Kinsey Report, and Tinsley Ellis are becoming seasoned bluesmen. The future of less blues-based bands like The Palladins and Little Charlies and the Nightcats, as well as the inclusion of songwriter Elvin Bishop's work, is less certain. So if you want a megadose of Alligator Blues, try and find *HouseRockin' I* or II.

—DAVID WITTER

Charles Brown

One More For The Road Alligator. Known during the late 1940s and early Fifties for his hits like "Driftin' Blues" and "Black Night," as well as for Christmas standards like "Merry Christmas Baby" and "I'll Be Home for Christmas," songwriter Charles Brown was a contemporary of Nat King Cole and a major influence for Ray Charles and Sam Cooke.

During the past few years, however, this Texas City native's talent has slipped into semi-obscurity. But Alligator Record's re-release of a 1986 *Blue Side* album represents a major shot in the arm for Brown, and a major change for Alligator.

One More For The Road features 11 compositions, all done in Brown's slow, melodic style that suggests the dressed up nightclub and show lounge feel of the 1940s.

Although many of the songs are 12-bar blues pieces, Brown takes a jazz-like approach to them. A stand-up bass, Kenny Washington's superb snare, symbol, and brushwork, and Billy Butler's soft, hollow-bodied guitar all combine with Brown's slow piano chords to give us the type of blues made popular by Cole, and singer Dinah Washington.

This sound is captured perfectly on cuts like "You Changed My Life" and the slow standards "Cottage For Sale" and "I Miss You So." The record also swings with versions of "Route 66," and "One More For The Road."

Definitely an exercise in nostalgia, this record may not appeal to younger fans, but for those of you who like the dressed-up, sophisticated blues of the 1940s, Charles Brown is music to your ears.

—DAVID WITTER

The Untouchables

Agent 00 Soul Twist/Restless 7 72342-1. The next time you decide to throw a raucous bash, put the Untouchables' *Agent 00 Soul* on the turntable. It's a soundtrack that belongs to one of those wild parties you see in the movies with people swinging from chandeliers and sliding down highly polished banisters. The album is good. Real good as a matter of fact. UT combines ska, reggae, hip-hop and a little bit of soul for good measure in their latest LP. Led by Jerry Miller, The Untouchables' vociferous frontman, this high-energy band from Los Angeles is funky as a chicken, groovy as paisley the first time around, and licensed to make you dance. Guitarist Clyde Grimes has some blazing moments of glory on many of the songs and lets off some smokin' riffs. Derek Breakfield slides in persistent bass beats with a cool charm, and Willie McNeil plays some tight drums. Other mentionables include Tony Brewster on keyboards, a soulful horn section, and another vocalist named Chuck "Ska-Fa" Askerneese on the record. My favorite cuts are as follows (no particular order though, except alphabetically for those who can't deal without some sense of consistency): "Agent Double O Soul"—good horns, a slick soulful rap; "Airplay"—I like the silly lyrics a lot for some inane reason and it's got a catchy beat; "Education"—a bit of reggae and brass; "Under The Boardwalk"—I'm a sucker for covers, especially this upbeat ska rendition of the old classic; "World Gone Crazy"—a kicking spinning blow out that shows some political awareness and excellent guitar solos. I can't wait to hear the next one.

—DONNA MARCUS

The Lonesome Strangers

Hightone 8016 (LP or CD). The Lonesome Strangers has a sound so striking and unique that it hurts to call them a country rock band lest they be grouped with such pretenders as the Wagoneers or any of the new Byrds-influenced young college bands. The Strangers' roots go a lot deeper and spread considerably further than the Byrds or Burrito Brothers. All four of these guys can sing and they do it with an intensity and lonesome whine that is more like the Appalachian sound of the Carter Family or the high and lonesome harmonies of the Louvin Brothers than the slick stylings of today's country rockers.

The Lonesome Strangers, the band's debut album, features nine compositions by guitarist and lead vocalist Jeff Rymes, a lovely version of the Delmore Brothers' "Lay Down My Old Guitar" and the surprise country-chart single "Goodbye Lonesome, Hello Baby Doll," an old Johnny Horton tune. Rymes' originals are the best batch of country and rock 'n' roll compositions put together since Butch Hancock and Joe Ely collaborated on the Flatlanders album about ten years ago. There's the humorous "We Used To Fuss" and clever "Another Fool Like Me" but the true opus here is "Oh My Train," a poignant dirge to crushed aspirations loaded on a rumbling freight car. The Lonesome Strangers are from the capital of West Coast glitter, Los Angeles, but their sound is seasoned from playing on the honky tonk circuit between Indio, Bakersfield and the City Angels. Some of the best players on this circuit add pedal steel, mandolin and accordion to the Strangers' straight four-piece line-up. Buy this record and cue up the Buddy Holly styled "I Just Can't Cry

No More"; if you can get the lovely call-and-response chorus of this tune out of your head, listen to the rest of the album because it's all great.

—MACON FRY

Louis Clark and the Royal Philharmonic Orchestra

The Classics In Rhythm, Arista AL-8588. Once again those ever-popular classical compositions are being thrust upon the younger generation in a fashion more compatible to ears that prefer guitar riffs over violins. Louis Clark and the Royal Philharmonic spice up those classical numbers nicely, with a bit of help from studio mixers and engineers. *The Classics In Rhythm* opens with that well worn favorite, Beethoven's Symphony No. 5. This rendition is the latest in the new Acid House craze that is sweeping the London discos and is breaking its way into the States. The symphony mix is interspersed by a vocalist reminiscent of Laiback's. Rossini's "William Tell Overture" gallops its way onto the album as the next track, complete with a blasting horn section. We are also presented with the flitty "Flight of the Bumble Bee" composed by Rimsky Korsakov. All you droogies who enjoyed the grandeur of Ludwig Van's Symphony No. 9 in *A Clockwork Orange* will undoubtedly relish the "Ode To Joy" on the second side, as it conjures up image of Malcolm McDowell in his droog attire. Also included in this release of classical revisions is Pachelbel's "Canon," Webber's "The Phantom of the Opera" and Back's "Toccata And Fugue In D Minor." Just because these selections were composed a few centuries before electric guitars were invented doesn't mean they aren't worth listening to. You can't sing along, but give 'em a try just for the fun of it.

DAVID WITTER



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Beausoleil

Bayou Cadillac Rounder CD 6025. Michael Doucet, acting as the Dr. Frankenstein of Cajun music, has exhumed a wheelbarrow full of body parts from the musical morgue and reassembled the pieces into strange little creatures who roll out of your loudspeakers. Some of these are magical, and others are obnoxious. "Bunks Blues" is a cute one with a fiddle for a head and 88 piano keys. It swings around on the ceiling fan for a few revolutions before plopping down into your sauce picante. "Flammes D'Enfer" looks like your old friend from a distance, but the resurrection has slowed down what was the liveliest piece in Cajun music to a moderate 2/4 beat. "Bayou Cadillac" is a midnight drive through a foggy swamp where every button you press on the radio brings in a different but eerily similar situation; similar because the music is not being broadcast at all, but is being played live by a little band of Cajun lizards, rats and roaches hiding in the dashboard. "Bon Temps Rouler" & "Hey Baby, Quoi Ça Dit" are drunk Cajun/Mexican ogres who barge into your house, drink your beer and feel up your

girlfriend. You are very happy when they leave. To be a bit more objective, this album is much in the same vein as Beausoleil's earlier Rounder release *Bayou Boogie*. It is satisfying to hear something truly creative in Cajun music now that record companies are sticking a microphone in front of virtually every band that has an accordion. This album breaks new ground in the incorporation of traditional blues and jazz piano material, styles that Michael Doucet knows well. It also features a couple of little known traditional songs. However, much of *Bayou Cadillac*, like *Bayou Boogie*, comes across as rough sketches and novelty treatments rather than a cohesive album. The deep emotional intensity that marked Beausoleil's earlier Arhoolie releases is not here; the pleasure is much more intellectual. It seems as if the music springs more from a desire to be clever rather than to be expressive, and it pleases the mind more than the soul. *Bayou Cadillac* is a good album, but it does not reach the standards that Beausoleil set for itself in their earlier releases.

—DAVID "Steelhead" CLARK

Prince Far I

Prince Far I with the Suns of Arqa, ROIR A 161. Anyone who's ever wondered about the Rasta reggae connection with the Old Testament should check this cassette out. The late Prince Far I's voice could alternately entrance or move his listeners with the authority of a prophet of old combined with strains of Dr. John and Howling Wolf via Kingston. Here on his only live recording, Far I is backed by the British psychedelic reggae band the Suns of Arqa who supply appropriate doses of violin, tabla and saxophone mixed with the requisite measure of echoed bass and drums. "83 Struggle," "Foggy Road" and "What You Going To Do On the Judgment Day" showcase Prince Far I at his prophetic best. When he chants on "Struggle," his voice bellows with a questioning and anger worthy of Prometheus bound to the rock. "Foggy Road" takes you on a dark journey, through a Rasta vision of Babylon. Fueled by Far I's improvised lyrics, "What You Going to Do On the Judgment Day" is so direct and thunderous that all Sunday's television preachers sound like George Bush in comparison. There are surprises during this session in the form of "Brujo Magic" and "Trancedance Music," which are happy flings of reggaefied funk. On these cuts Prince Far I is transformed from prophet to a dishevelled shaman leading his tribe in dance. However, there is no way of escaping the eerily prescient words of "Throw Away Your Guns," a cry for peace and a demand for the end of ghetto gunplay. Prince Far I was murdered nine months after recording it. This release on ROIR and his many earlier releases on mostly British labels (Trojan and On U Sound) strongly merit your attention.

—Shepard H. Samuels

Thelonious Monster

Stormy Weather, Relativity 1002. The monster is reaching for you! Watch out! Led by Bob Forrest, L.A.'s Thelonious Monster are touchingly powerful on their third release. The producer, John Doe of X, captures the exquisiteness of the Monster on this musical statement. Forrest is surrounded by a wall of guitars comprised of musicians Dix Denney, Mike Martt, and Christopher Handsome. Drummer Pete Weiss and bassist Rob Graves fill in the missing sounds. Together, these guys climax over and over again. Cover versions of "For My Lover" by ultracool folk/pop artist Tracy Chapman and "See that My Grave Is Kept Clean" by Dallas blues legend Blind Lemon Jefferson definitely deserve their place on this album. "You Better Run" has a bunch of groovy riffs. "Colorblind" is a twangy little number that addresses one of Forrest's personal brushes with racial prejudice. "Lena Horne Still Sings Stormy Weather" has the musical inklings of the Del Fuegos and the Long Ryders, and takes its creation from a TV profile seen by Forrest about Lena Horne. "My Boy" is the peak and valley of *Stormy Weather*. This father-child song is Forrest's biting emotions concerning his one year-old son that he had never seen, not to mention his bizarre childhood—he was led to believe his mother was his sister. The passionately raw music and lyrics are pushed to a crescendo by Forrest on the cut. *Stormy Weather* is a torrent of sensitive statements and a shining ray of musical endeavor.

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BY DONNA MARCUS

T ribe Nunzio

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THERE IS SOMETHING ABOUT TRIBE Nunzio ... something that bolts right through your middle and sends you gyrating around the dance-floor. Compare them to a fusion of Rick James and early Talking Heads if you wish, but the Tribe blends sounds of funk, blues, reggae, and rock 'n' roll for a wildly pulsating beat.

And a true "tribe" they are: a bassist who grew up with New York street music; a quiet, blond-haired keyboardist who studied classical piano; an eccentric lead singer (who still remembers as a four-year-old riding in her aunt's T-Bird to Elvis movies back in Lookout Mt., Tennessee).

Add that to a (recently) crew-cutted wild man on guitar, a punch-powerful drummer, and a slick-looking percussionist from New Orleans and you've got the Tribe.

Tribe Nunzio is one of those special bands. The members' musical histories are long and intertwined, giving them a clarity and tightness in their sound.

and a fun easiness in their live performances.

The heart of the band has two cores: Singer/guitarist/songwriter Jeff Treffinger and bassist/songwriter Pablo Strong have been strumming and writing together for eight years now.

Strong has an incredible rhythmic sense gleaned from his years in the Bronx. "When I played in New York there was a Latin-street dance influence on my music," he says, "and New Orleans gave it a funkier sound."

His partner, Treffinger, is an electrifying vision on stage. You can almost see the energy radiating through his guitar riffs, and feel it in the audience that he makes his own. He understands the secret of the band's success. "When we play we're not nervous. We've all been playing for so long and have been playing on stage for so long that we concentrate more on our energy and don't worry about making mistakes."

Meanwhile, drummer Daemon Shea and percussionist Vernon Rome have been teamed up three years longer than Strong and Treffinger.

Shea and Rome were together in Waka Waka—in both line-ups, in fact. They also played in the Continental Drifters joined by the Tribe's lead singer, who was doing backup work at the time.

The intensity of Shea's drumming pumps up songs like "Bill and Judy" and "Never Touch," the latter of which can be heard on WTUL along with their other local hit "The Key." Always coaxing the audience to get up and dance, Rome adds to the psychedelic funk of the band and highlights numbers like the high-tempo Caribbean sounding tune "Blinding My Heart" and the superfunky "Tremoritis."

Robert Howell is the quiet classicist on keyboards who would "occasionally jam with some of the guys" before officially joining the Tribe last October. Howell's keyboards add a color and texture to the existing vocals.

It is Holden Miller, however, that provides the band with its extra special sparkle. Raiding her relatives' closets for her zany and sometimes revealing stage costumes (they always seem to come undone), Miller drives the lyrics home with a sultry passion. Her classically trained voice has power and range and shows influences of Etta James, Bessie Smith and Elvis Presley. Miller says of her singing career, "It's all I want to do."

Treffinger accompanies Miller on several tunes such as "Walking in the Future," a crazy semi-funk number, and the unconventional "Death of a Walkman." Their stage presences are a

wonderful complement. Treffinger playing wildly to Miller's hyped-up dance movements, and their voices are like two sides of the same coin.

These days, Tribe Nuncio is often seen at the larger venues: Tipitina's for a TULBox show in March, WTUL's 19th Annual Rock On Survival Marathon, and Storyville opening for Guadalcanal Diary during Tulane School of Architecture's Beaux Arts Ball in April. But like other bands, Tribe Nuncio got their start at the smaller clubs around New Orleans, clubs such as the Economy, Cafe Brazil, and the Dream Palace. Recent successes have not run the Tribe out of the small underground clubs—the band remembers those who were there from the start.

"The Economy is our home away from home," says Treffinger. "Gigs are still special there. They are small and intimate."

The Tribe craves audience participation and loves to see their fans enjoying the music. Says Strong: "The difference between our band and others is that we want people to dance. We're not necessarily 'performing.' We can't play without a receptive audience. The audience is responsible for our sound—if they're a happy audience, then we're a happy band."

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DASH

..... RIP ROCK



"IT NEEDS A BIG MURAL ON THE SIDE with clouds and cowboys," Hokie Hickle says as he stares at the great, gleaming tour bus through bourbon-soaked eyes. "Man, this is it!"

At press time, Dash Rip Rock will have swept through the South and Northeast portions of the United States in support of their brand new (almost) album, *Ace Of Clubs* (Mammoth 0014). After that, the band will be off for a month to Europe to tour Scandinavia.

"Yeah, it's basically the Johnny J tour," Bill Davis said, while reclining in the relative poshness of the Ryder rental special. "But we're also going to England, especially London. We've done it before, but never with Chris (Luckette, the band's new drummer). It ought to be fun."

The album, in the can for nearly two years, has finally been released on Mammoth Records.

"I feel it could be our *Pleased To Meet Me* (The Replacements' breakout album)," he said. "I mean, Mammoth has so much more to put behind its

albums than 688 (previous record company, now out of business) did. Now, we have a publicist working for us, spreading the name of Dash Rip Rock all across the country. We're really ready to explode on the world."

Another New Orleans band sitting on the edge of superstardom, using the Crescent City as its guide, right? Not in Davis's eyes.

"New Orleans (media) has treated us like shit," he says. "We feel that we represent the more energetic side of the music, but we can't penetrate that upper-echelon of the Nevilles, the Rads, and Irma Thomas. I bet if you asked Aaron Neville what he thinks of Dash Rip Rock, he'd say, 'Who the fuck are they?' We used to say that we were from Baton Rouge, but nobody knew where that was. We've been here for five years and we think we're a New Orleans band, but not in the eyes of the press."

Ace Of Clubs is an album that could deliver what Davis promises; however, it also demonstrates why the band that recorded this album is different from

In which Dash discusses the new album, dashes the local press, and predicts stardom.

BY CHARLIE BROWN

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the present band. Hickie is still the bass player, but former drummer Fred LeBlanc, who has since left Dash for a composing contract with EMI, composed about half the songs on this album. Whereas LeBlanc's songs on their eponymous debut fit well with the songs Davis wrote, the disparity of styles is more evident on *Ace*.

"Fred writes those Phil Collins-style pop songs," Davis says. "He was very frustrated with his role in the band. While I wanted him to write and contribute, his role was little more than a hired drummer. He really needs a vehicle of his own. Well, I feel it was an amicable split—that is until he gets a look at this tour bus!"

The album should hold no surprises for local fans, as the band has been performing these songs for a while. It starts off with "Legacy," the cut chosen as the single, an upbeat rocker typical of the band. While "Legacy" is the lead single, the best songs are "Johnny Ace" and "Leave Me Alone (With My Bottle)."

"Johnny Ace" is a tribute to the early rhythm-and-blues singer who committed suicide at the height of his career, leaving only one album of songs. This tune is a prototypical cowpunk song: the pacing frantic, the beat driving like a sledgehammer, and the words barely discernable behind the screaming guitars. It is high-energy fun, aside from the morbid premises. "Leave Me Alone" is also in the same mold as "Johnny Ace," with a frenetic beat and searing guitars, but this time the lyrics set it apart. Sure, its about loneliness and drinking alone, but hey, that can be pretty darned fun too! And besides, the humor that Davis projects over his songs makes the scene seem laughable on both tunes.

One song is a disappointment. LeBlanc's "Go Home Little Girl" in concert was a tour de force, but here, translated to vinyl, it comes up bland. Treated here in a new wave pop style that doesn't emphasize the raw power of Fred's voice, it sounds wimpy compared to the live shows.

My favorite songs on this album are the ones with the banging tempo of the cowpunk genre, the more roots-oriented songs rather than the pop songs—this is the strength of Dash Rip Rock, along with a sense of humor and the ability to do covers well.

This album may not be the great break-out because of its diversity of styles, but it could be the final step before. The guys are wasting no time, going back into the studio in August, to work with Jim Dickinson from Memphis, producer of the latest Mojo Nixon album. I predict that album is the one to watch.

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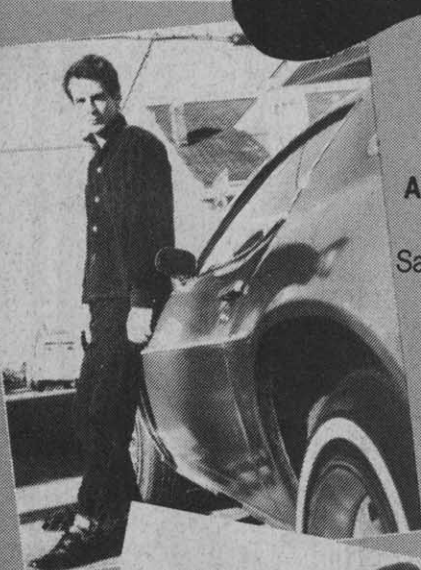
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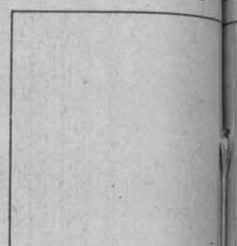
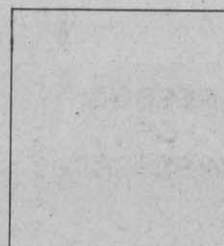
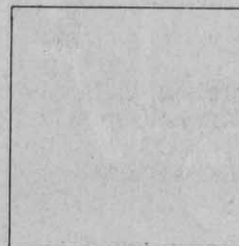
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BY DOUG NEWCOMB

I FIRST HEARD OF WILSON "BOOZOO" Chavis from a friend of mine who I use to go junkyard-hopping with in Southwestern Louisiana. I had often heard Boozoo's name mentioned, along with all the other local zydeco acts, in advertisements on one of the local black radio stations: "This weekend! At Richard's Club in Lawtell! Boozoo Chavis and his Magic Sounds Zydeco Band!" or "Don't miss the big trailride this weekend, featuring Boozoo Chavis!"

My friend and I were at one of our favorite junkyards outside New Iberia one Saturday, scavenging parts from our cars, while the owners of the junkyard were tidying up the place (if you've never seen someone tidying up a junkyard, believe me, it's a sight to behold) for a trailride they would be hosting the following weekend. While we were pulling parts, one of the hosts of the trailride was talking about the big event when the conversation turned to the zydeco bands that play at trailrides.

"If you have Boozoo Chavis playing at your trailride," my friend said from under the hood of a '69 Pontiac Tempest and to no one in particular, "then you're *something*." The others nodded their heads in solemn agreement. That was all he needed to say to arouse my curiosity, because I knew that the folks who attend trailrides (trailrides being major social events in the lives of many French-Creole blacks along the Southwestern Louisiana-East Texas Gulf

Coast) are some of the most discriminating zydeco fans of all.

When I finally got to see Boozoo for the first time at, of all places, Club Lingerie in Hollywood, California, I knew exactly what my friend was talking about. Chavis's style of zydeco is the old style; the emphasis is on the accordion, while the band loyally follows Boozoo's lead. This isn't simply-style R&B seasoned with bits of accordion here an there. This is the real thing.

Chavis, short in stature but built as solidly as a pit bull, played the hell out of his old push-button, diatonic-style accordion that night in Hollywood. He

moved around like a man half the age of his 58 years. He played the accordion behind his head and off to his side. He wore a clear plastic apron—the type usually worn by cafeteria workers—over his western-cut polyester suit ("I done ruined two accordions because I sweat so much," he explains to the audience. "So now I wear this apron.").

In other words, Chavis had a normally-jaded Hollywood crowd rocking their butts off for three hours to hat must have seemed to many of them a strange, hypnotic, primitive music.

About a month later, after another successful show at the Music Machine in West Los Angeles, people were lining



PAULA BURCH

up in front of Chavis to have him sign the albums they'd just bought from Boozoo's wife seated at a nearby table.

Despite the settings for these two shows, it was easy to see why Chavis is a favorite among the hardcore zydeco/trailride set. The fact that a lot of his songs are either about horses ("Motor Dude Special" and "Uncle Bud"), or extramarital fooling around ("Leona Had A Party" and "Deacon Jones") or partying ("Dance All Night" and "Boogie Woogie All Night Long") doesn't hurt. Neither does the fact that any of his songs have a confident, prancing rhythm—like that of a slightly drunken but competent rider on top of his prize Opelousas—that makes it impossible for you not to start popping your knees or shaking your ass. And unlike some of his contemporaries, Chavis doesn't wear a crown; he wears a cowboy hat.

Several months later, a few days after Christmas 1988, a friend of mine and I visited Chavis at his home outside Lake Charles, Louisiana. For two South Louisiana natives who had been cooped up in the confines of L.A. for the past year or so, the drive through the coastal prairies near Chavis's home was a relaxing and enjoyable one.

Once there, we had to wait for Chavis, who had gone off with one of his sons

to feed the horses. Though it was still fairly early in the morning, Chavis's wife, Leona, had already begun cooking the day's meal, which was bubbling in a gigantic pot on the stove and filling the house with its delicious aroma.

A short time later, Chavis walked through the door with his massive rubboard-playing son Anthony close behind. Chavis, with his ever-present cowboy hat on his head, greeted his guest warmly.

Throughout the entire two-hour-plus interview, Boozoo never sat down. He would gesture emphatically to make a point, dance around to show how someone was dancing at one of his shows in California, or basically try to add visual effect to whatever he was saying. He was also a very cordial host, quite surprising for me since another writer warned me about how difficult he could be in an interview and another magazine described him as "cranky."

The reason Chavis is not well known by those outside of Southwestern Louisiana stems primarily from his self-imposed withdrawal from the zydeco scene over the last 20 years. Before returning to the studio in 1985 with the help of "Rockin' Sidney" Simien, Chavis hadn't been in a recording studio since 1964. In fact, he'd rarely even played to the public in that time. Instead, he

spent most of his time with his second love in life: training race horses.

However, back in the 1950s, Chavis, along with Clifton Chenier, was one of zydeco's pioneers. His first record, the venerable "Paper In My Shoe" (which David Hidalgo of Los Lobos once described as one of the ten best songs ever written), was recorded in 1954. The song—about a poor boy who has to line his shoes with paper after the soles have worn through—was a regional hit that eventually sold 138,000 copies nationwide. According to Chavis, Clifton Chenier's first big hit—"Ma Tite Fille"—came out a short time later.

We use to be playing side by side," Chavis recalled. "I'd play on the 15th and he'd play on the 16th. He'd play in Opelousas and I'd play in Lake Charles. "In that same time, I made 'Paper in My Shoe' in '54, and he made 'Tit Fille' in the end of '54. We started out at the same time."

But while Chenier began to venture out of the Southwestern Louisiana "crawfish" circuit to play the West Coast, which eventually led him to world wide fame, Chavis stayed in Louisiana, bitter and distrustful because of unpaid royalties for "Paper In My Shoe."

"They took a bunch of my records to Europe and England," Chavis said.

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"and I ain't never seen a cent of that."

He kept playing the local house dance and club circuit, and he even recorded more material up until 1964. However, he eventually gave up music altogether, except when he could be coaxed into playing a house dance or trailride.

"After that, he got into the race horse business as a race horse trainer," Anthony interjected. While we were visiting Chavis, he had his wife pull out copies of magazines he had been featured in and a photo album filled with pictures of Chavis's winning race horses. In most of the shots, the horse would be surrounded by a large group of white people dressed in tacky, 1970s-style clothes, and there would be Chavis, in rubber boots and a cowboy hat, in the center of the picture, holding on to the horse's reins. Judging from the way he would explain these photos, it seemed as if he was as excited about his career as a horse trainer as he was about his musical career.

"He left the music business alone," Anthony continued. "He just got disgusted after they took 'Paper In My Shoe' from him; he just said, 'Well, I'm not going to mess with this music any more.'"

According to Chavis, he stopped playing music for about 15 years. Then zydeco started becoming more popular

outside of Louisiana in the mid-80s, and Rockin' Sidney had a big hit with the novelty tune "My Toot Toot." It was Sidney, a long-time fan of Chavis's music, who first got Chavis in the studio again to record. Chavis recorded "Dog Hill," which is a song about the area outside Lake Charles where Chavis grew up, and the song became a regional hit.

"That's when J.J. Caillier got interested," Anthony said. Caillier, a local zydeco impresario and talent scout who committed suicide after killing his young lover in 1987, looked up to Chavis with intentions of having him record again.

"We were playing at Richard's and when we started the dance, he had a little tape recorder," Boozoo said of Caillier. "We started playing—tra-a-ank, tra-a-ank—and he'd write that down. We kept going. Before we took intermission, he'd written down 37 or 42 songs, and that wasn't all of them yet. He said, 'Boozoo, goddamn, I got enough songs here for three albums.' He came here the next week and said, 'Let's go to the studio.'"

Amazingly enough, Chavis didn't record his first full-length album until 1986, when he went into the studio to record *Boozoo Chavis, Louisiana Zydeco Music* on Floyd Soileau's Maison de Soul label. He has since recorded another LP (*Boozoo Zydeco*), and his

most recent release, recorded live at Richard's club, featuring Boozoo and his band on one side and Nathan and the Zydeco Cha-Chas on the other (see review WL103).

"To make the first record, it took us 40 minutes," Chavis said. "We hit it right the first time. It didn't take us long (to make the second record) either. In an hour's time, we're gone. Some of them gotta go back more than once to finish a record."

Chavis also claims that he doesn't like to rehearse. "If you make me practice, I mess up," he said. "I get over-anxious; get nervous. The more I rehearse, the worse I'm gonna get."

"I let the boys practice," he said of his band, which besides Anthony, includes two more of his sons. "I don't like all that 'Hold it, you're going too fast,' or 'He's going too slow,' or 'Hey, you gotta stay in time.' I say, 'No, goddamn it, ya'll follow me. Don't try to teach an old dog new tricks, just follow me.'"

When asked about the trailrides, Chavis gets a gleam in his eye and says he's looking forward to them. "In the winter time they slack off. They get going strong again in March, April, and May."

"I like to play the trailride," he adds, "but sometimes I get more fun out of just riding my horse."

BLUES:

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"	5002	LIGHTNIN' HOPKINS	THE GREAT ELECTRIC SHOW AND DANCE
"	5003	LOWELL FULSOM	IN A HEAVY BAG
"	5004	MEMPHIS SLIM	BORN WITH THE BLUES
"	5005	JOHNNY LEE HOOKER	I FEEL GOOD
"	5007	PIGMEAT MARKHAM	THE CRAP SHOOTIN' REV.
"	5009	LOWELL FULSOM	I'VE GOT THE BLUES
"	5010	SUNNY LAND SLIM	SAD AND LONESOME
"	5011	ROOSEVELT SYKES	THE MEEK
"	5014	VARIOUS ARTISTS	MERRY CHRISTMAS BABY
"	5015	VARIOUS ARTISTS	JEWEL SPOTLIGHTS THE BLUES VOL. I
"	5016	VARIOUS ARTISTS	JEWEL SPOTLIGHTS THE BLUES VOL. II
RONN	7528	TED TAYLOR	SHADES OF BLUE
"	7530	LITTLE JOHNNY TAYLOR	EVERYBODY KNOWS ABOUT MY GOOD THING
"	7532	LITTLE JOHNNY TAYLOR	OPEN HOUSE AT MY HOUSE
"	7535	LITTLE JOHNNY TAYLOR	L. J. T.
"	7537	BUSTER BENTON	IS THE FEELING
"	8000	ARTIE WHITE	BLUES BOY
"	8001	ERNIE JOHNSON	JUST IN TIME
"	8002	BUSTER BENTON	SPIDER IN MY STEW

JAZZ:

PAULA	4003	JAMES MOODY	SAX & FLUTE MAN
"	4004	SONNY STITT	SOUL GIRL

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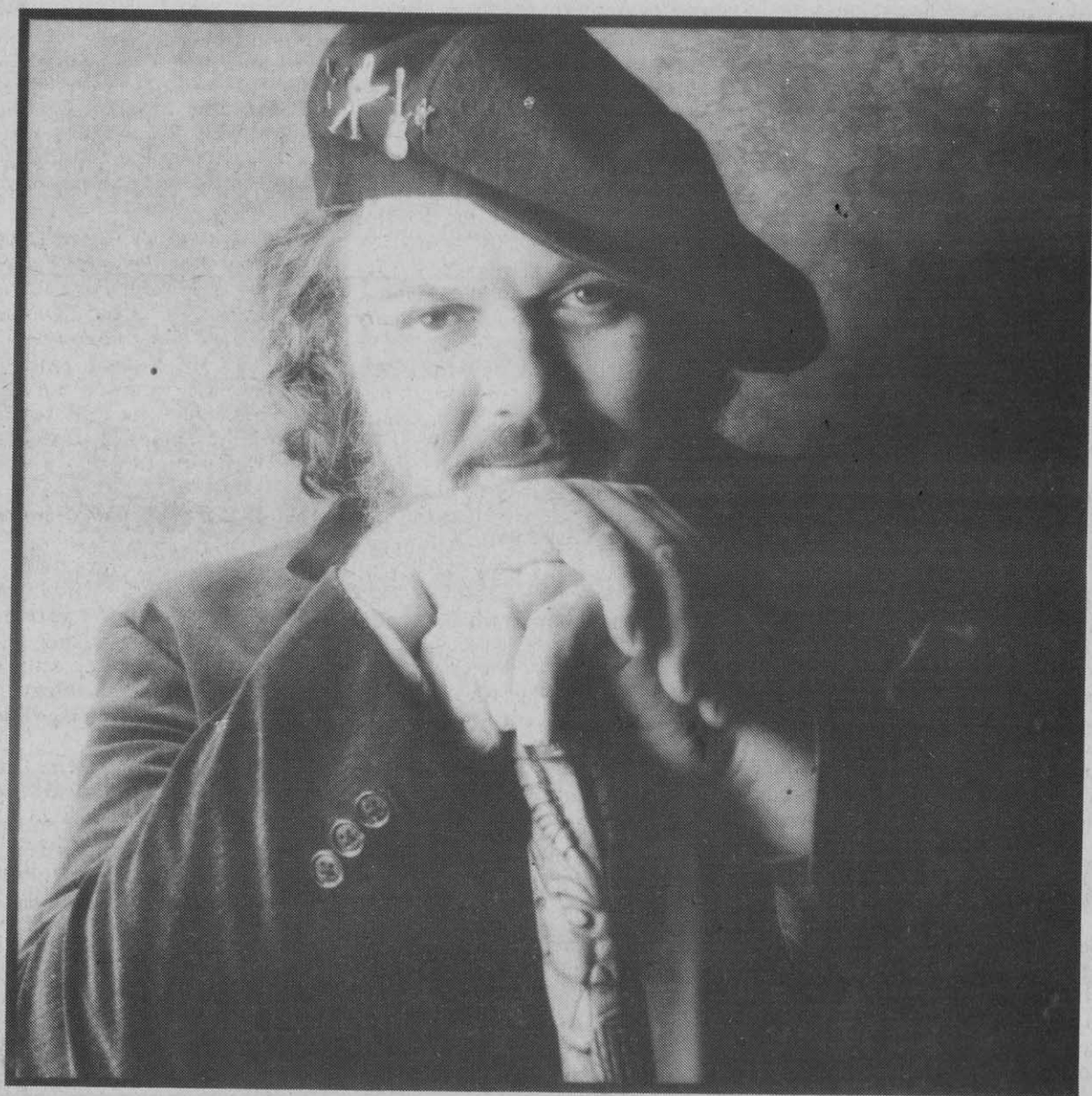
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J O H N

In A Sentimental Mood

*On his first solo album in five years,
Mac Rebennack throws a dazzling curve.*

BY ALMOST SLIM

BEING THAT DR. JOHN IS CONSIDERED one of New Orleans' quintessential musicians, it's rather surprising that it's been nearly five years since he's released a new album. Obviously he hasn't dropped off the scene as he continues to tour constantly, do radio and television spots and has recorded as a sideman/guest with several other artists.

On his latest Warner Brothers album, *In A Sentimental Mood*, Dr. John throws a real curve. The album is a collection of standards: "Accentuate the Positive," "More Than You Know," "My Buddy"—that recreate the lush orchestration not heard on record in a number of years. While few contemporary artists today could pull off such a feat—and I didn't think Dr. John could when I first heard about the concept—he does it with remarkable charm.

This interview took place at the Landmark Hotel in Metairie, Louisiana the afternoon of Tuesday May 2, the night after he played until 5 am at the Professor Longhair Benefit at Tipitina's. He was getting ready to depart that evening to Florida and then on to Chicago, only to return to New Orleans 72 hours later! Nevertheless Dr. John was his usual accommodating self and more than willing to discuss his new album.

• • •

It sounds like this album has been inside of you for some time.

Well all of the songs on there I played behind other acts at one time or another. We used to do those Tin Pan Alley tunes on our after-hour gigs and it's

kind of a tribute to that kind of thing and also a tribute to Ray Charles and Charles Brown. I always liked the way they took those popular kind of songs and turn them into R&B rather than pop.

You really had that Ray Charles sound down cold. I didn't know it at the time but my arranger Marty Paich was Ray Charles's arranger back in the Sixties (Paich worked on Ray Charles's classic album *The Modern Sounds of Country and Western Music*). Actually on 'Don't Let The Sun Catch You Crying' I was trying to go for a Louis-Jordan-like sound and get away from Ray's sound but Marty's arrangements were so distinct it made it impossible. I was really intimidated covering that song because I'm no hell of a singer to start out with and here I am covering a guy who can really sing. On top of it I've got the same arranger—I still get spooked listening to that tune.

Has Ray Charles heard the LP yet?

I don't think so. The last time I saw him was just before the record came out but I told him I was gonna cover some of his things.

Did it take long to cut the album?

No, not really because we were kind of under the gun to complete it. We cut everything live including the strings.

Did you decide what songs to record?

Yeah, me and Tommy (producer Tommy Lipuma) went through a whole slew of old tunes, I mean everything from Cole Porter to Gershwin and Hoagy Carmichael. A couple of tunes like

"Black Night" and "My Buddy" were in my mind to record since day one, but I went through more songs for this record than on any other project I've been involved in. I probably did 80 or 90 demos with just the piano at home and maybe 40 with a rhythm section in the studio getting material together.

You've worked with Tommy Lipuma on other albums before haven't you?

Yeah, he produced *Tango Palace* and *City Lights* back in the Seventies. He just finished a new album with Miles Davis and Joe Sample. He also produced a couple of tracks on Paul Newman's last album. I really trust Tommy and he's the major reason why I signed with Warner Brothers.

This is your first new album in some time.

Right. Almost five years since I did those solo records for Clean Cut (*Plays Mac Rebennack* and *Brightest Smile In Town*). I had been talking to Armet Ertegun about resigning with Atlantic but he was driving me crazy about a single and we never could get eye to eye on it.

Actually Tommy called me five years ago about this project but the people at Blue Note said "No don't do a record with him, we want to do the definitive Dr. John record." Well then Blue Note started talking about doing another solo record, which I didn't think made sense because I'd already done that. I'd been going back and forth with Blue Note about what we were gonna do but after five years there still was no record. Finally Tommy called again and said "Look, let's just do a good album. Don't

worry about making a hit single. Let's just do it." Naturally I jumped into the project with both feet.

Was it a fun record to do?

Oh, it was a ball. Marty and Tommy are great guys to work with. It was a real challenge learning a lot of those songs and writing arrangements but I enjoyed every minute of it. Even though we never cut them I wrote arrangements for "Somewhere Over the Rainbow" and "Lush Life." I really learned a lot.

Were there any songs that you recorded that didn't make it on the album?

Yeah, we cut "They Can't Take That Away From Me" and "Saturday Night Fishfry" that aren't on there. I'm still mad about not having "Saturday Night Fishfry" on the album. We kept trying it but the L.A. studio guys just couldn't get the right feeling. I would have liked to use a New Orleans rhythm section to get that funky beat but things didn't work out that way.

Whose idea was it to use Rickie Lee Jones on "Making Whoopee?"

It was Tommy's idea to do the song as a duet. As soon as Rickie's name came up we both knew she was right. I used

to go hear her in the early days and she reminded me of those early jazz singers like Billie Holiday. Being I ain't the kind of singer that can sing a duet where there's a harmony involved, we thought it best to find a voice that's completely opposite from mine. Rickie provided a real contrast.

How do you think the public will react to the new record?

(rolls eyes) One thing I been worried about since day one is that here's another Dr. John record that don't fit a slot. It could be massive promotional problems—massive what station will play it problems. I can see problems all across the board.

When me an Tommy were planning the record, we thought about doing some tunes I wrote with Henry Glover and Doc Pomus. Those tunes were more blues oriented and were more easy to digest, but in the end we decided to save them for the next record. I'm just hoping this record does something so there will be a next record.

It's been almost 10 years since you were on a major label. Do you feel like it's a comeback?

No, in a way I think it's a thing I've kind of been avoiding. Some hassles involved

with being hooked up with a major label have already struck me, like their whole concept of what they do with their artists. But I found out that minor labels have the same problem as major labels, so I figured I might just as well sign with a major.

I notice the record is dedicated to Alvin "Shine" Robinson.

Yeah. This is the kind of record I always wanted to do on Shine before he died. In fact, I was gonna do an album on Shine for a guy in France but obviously we can't do that now. Tunes like "Candy" and "Black Night"—man nobody could sing those tunes like Shine. To me this record should have been the record I did on Shine.

Normally you stay pretty busy. Are you doing anything extra to promote the record?

Yeah, we're really just starting but over the next couple of months we're doing promotional type dates. I wanted to do more of the tunes from the album while I was hear in New Orleans but I couldn't because I didn't have a chance to rehearse them with the band. Most of those tunes are complicated, you can't just do a head arrangement on them if you want to do them right.

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Ras Michael & Sons Of Negus "Rastafari Dub" Crucial 1972 dub, unavailable for 16 years. Features Peter Tosh, Tommy McCook & Robbie Shakespeare.

Mad Professor Meets Puls Der Zeit "At Checkpoint Charlie" Reggae/dub confrontation at Berlin Wall between Mad Prof. & Peter Vinyl.

Exuma "Rude Boy" Newest release from "Obeah Man," master of Afro-Caribbean reggae, calypso, soca.

Black Uhuru "The Positive Dub" This is a "deep in the pocket and lowdown" dub version of the hit Black Uhuru album, "Positive." It includes an extra track not on "Positive." Liner notes by Dr. Dread.

Yellowman & Charlie Chaplin "The Negril Chill" One of the greatest reggae party tapes to come out of Jamaica. Recorded at a live dance hall concert in Negril on a 24-track mobile unit, Yellowman & Charlie Chaplin perform before an S.R.O. crowd of their core fans and "let loose!"

Sister Breeze "Ryddim Ravings" Sister Breeze is the first woman dub poet to gain international recognition. Musicians on this studio-recorded cassette include Hugh Pape, Ansel Collins, Sly Dunbar, "Bassie" Daley and others.

Ruts DC & The Mad Professor "Rhythm Collision Dub Volume 1" This is an exceptional collaboration between the band and one of the world's greatest dub masters Neil Fraser ("The Mad Professor").

21st Century Dub These sessions, organized by Bob Marley, were originally released by Nippon Columbia in 1980 for Japanese consumption only. Marley arranged for artists considered to be Japanese master instrumentalists and singers to join with selected members of the Jamaican reggae "royalty" including Sly Dunbar, Pecker, Robbie Shakespeare, Augustus Pablo, Rico Rodriguez, and many others.

Mute Beat "A contender for the title of the best dub ever made"—Doug Wendt, *Tower Pulse*. 60 solid minutes of wrap-around dub showcasing Japan's most prominent exponents of reggae.

Skatalites "Stretching Out" The original group of Jamaican musicians regrouping to rehearse for Reggae Sunsplash and "play out" at the Blue Monk Jazz Gallery in Kingston, Jamaica. Over 90 minutes of explosive ska.

Brother D & Silver Fox "Up Against The Beast" A dynamic rapping and reggae excursion into the roots street life by Brother D, the militant Bronx school teacher, and Silver Fox, an Afro/Chinese Rastafarian.

Prince Far I & The Arabs "Cry Tuff Dub Encounter Chapter 1" Absolutely masterful! Crucial dub by recently murdered Far I. Mixed and overdubbed by boy-genius Adrian Sherwood. Far I was "Prince of Darkness," legendary, seminal and this is one of the best and most unusual dubs of all time!

Dub Syndicate "One Way System" Produced by U.K. dubmaster Adrian Sherwood for exclusive cassette release on ROIR. A first-class roster of eminent instrumentalists have gathered for this tape including Style Scott, Bingi Bunny, George Oban, Vin Gordon and others. This is killer dub!

Prince Far I And The Sons Of Arqa "Musical Revue" A real collector's item! King Cry Cry recorded live in Manchester, U.K. with Sons Of Arqa, an "out there" reggae/raga/dub group.

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JUNE LISTINGS

BY CELIA SINCLAIR

NIGHTLY MUSIC

Thursday 1

Freedom of Expression at Tipitina's.
Jude Taylor & the Burning Flames Zydeco Band at Muddy Waters.
John Delafosse & the Eunice Playboys at the Maple Leaf.
The Press at Jimmy's.
Rick Margitza at Storyville.
Eddie Bo at Tyler's.
Charmaine Neville at Snug Harbor.
N.O.B.D. at Benny's.
Hot Ice at Mr. B's.

Friday 2

The Neville Brothers at Storyville, for the French Quarter Tomato Festival.
Cyril Neville & the Uptown All-Stars plus **Percussion, Inc.** at Tipitina's.
Johnny Adams at Muddy Waters.
Rockin' Dopsie & the Zydeco Twisters at the Maple Leaf.
The Mix at Jimmy's.
Johnny J & the Hitmen at Carrollton Station.
Antipathy plus **The Sheltered** at the Dream Palace.
James Rivers at Tyler's.
Wanda Rouzan at Snug Harbor.
Bones Explosion at Benny's.

Saturday 3

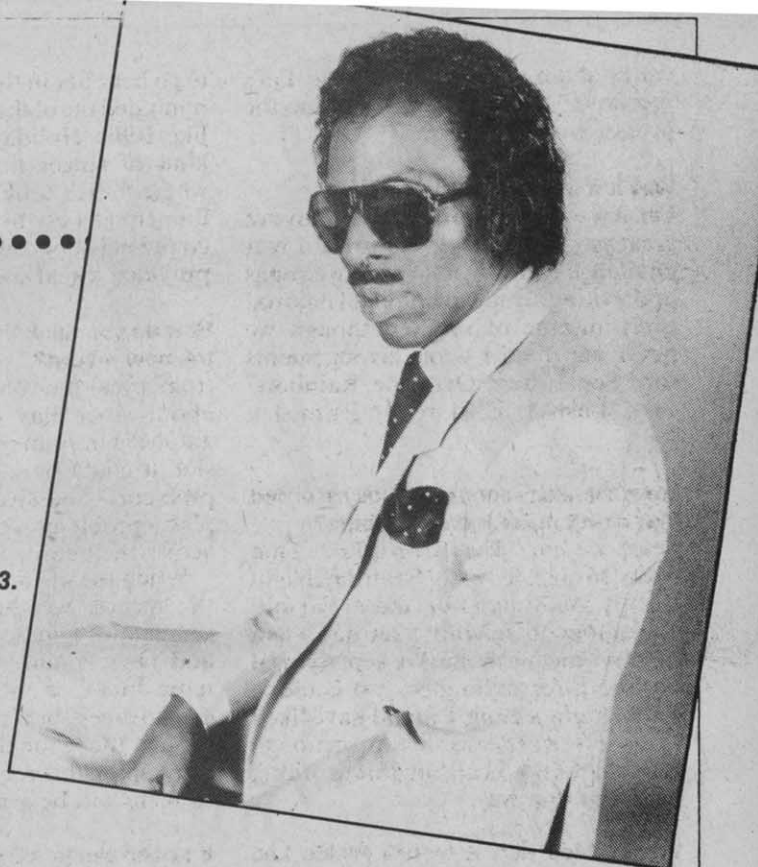
An ACT UP fundraiser at the Dream Palace (bands TBA).
Alex Chilton at Tipitina's.
Shot Down in Ecuador Jr. at Muddy Waters.
Snooks Eaglin at Snug Harbor.
Multiple Places at Jimmy's.
Bluerunners at the Maple Leaf.
James Rivers at Tyler's.
J. D. Hill & the Jammers at Benny's.

Sunday 4

Jamaica Jam '89 in City Park Stadium presents reggae giants **The Wailers** and **Third World** plus local favorites **The Shepherd Band**, **Percussion Inc.**, **Ritmo Caribe** and more, as well as Caribbean food and crafts. Gates open at noon and music starts at 1 p.m.
A Fais Do-Do with **Bruce Daigrepont's Cajun Band**, 5 to 9 p.m., at Tipitina's.
Cyril Neville & the Uptown All-Stars at Muddy Waters.
George Porter at Tyler's.
Walter "Wolfman" Washington & the Roadmasters at Mr. B's.
The Friendly Travelers at Cafe Brasil, 8 p.m.
The New Orleans Gay Men's Chorus Spring Concert, 6:30 p.m., at Storyville.
James Rivers at Storyville, 10:30.
James Drew Trio at Snug Harbor.
Willie Cole Blues Band at Benny's.

Johnny Adams

& **The New Orleans All Stars** w/special guest **Jon Cleary** at **Muddy Waters** **Friday 2 and at Tip's on Friday 23.**



Monday 5

The 'TULBox presents **Storm Orphans** plus **Beagle Voyage** at Tipitina's.
Pale Moon at the Maple Leaf.
Roman Candles at Muddy Waters.
Charmaine Neville at Snug Harbor.

Tuesday 6

An all-ages show at Jimmy's with **Overload**, 8 p.m.
The New Revelation Band at the Maple Leaf.
Stairway to Heaven at Tipitina's.
James Drew & Rick Margitza at Snug Harbor.
Franklin Avenue Underpass at Cafe Brasil.
The Swingin' Ds, 8 to midnight, at Muddy Waters.
J. D. Hill & the Jammers at Benny's.

Wednesday 7

Beanland at Tipitina's.
The Phones at Jimmy's.
N.O.B.D. at the Maple Leaf.
Robyn E. & Co. at Muddy Waters.
Willie Metcalf Sextet at Cafe Brasil.
Marva Wright at Snug Harbor.
Bones Explosion at Benny's.

Thursday 8

Michael Brecker & Steps Ahead at the Saenger Theater.
The Neptunes at Tipitina's.
Doug Duffy & Street Level at Muddy Waters.
The Rogues at Jimmy's.
File Cajun Band at the Maple Leaf.
Eddie Bo at Tyler's.
Charmaine Neville at Snug Harbor.
N.O.B.D. at Benny's.
Hot Ice at Mr. B's.

Friday 9

The Neville Brothers at Tipitina's.
Walter "Wolfman" Washington & the

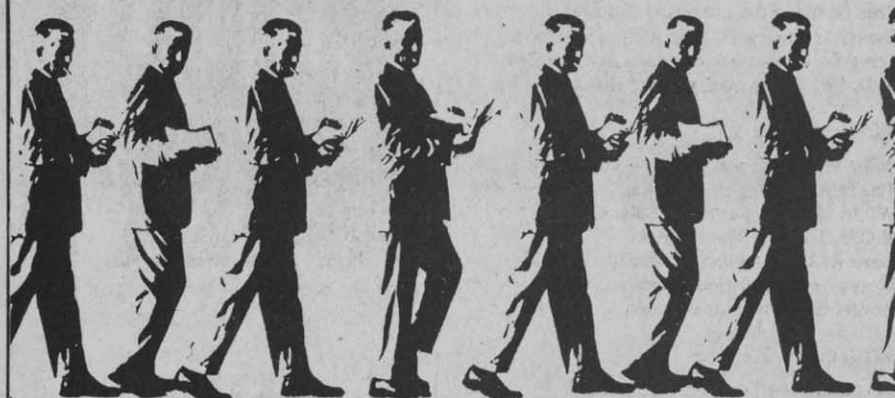
Roadmasters at the Maple Leaf.
The Mix at Jimmy's.
Concrete Buddha at Muddy Waters.
Abandoned Race plus **Insect Chandeller** at the Dream Palace.
James Rivers at Tyler's.
Charmaine Neville at Snug Harbor.

Saturday 10

The Neville Brothers at Tipitina's.
Take Six plus **The Hawkins Family** at the Saenger Theater.
Walter "Wolfman" Washington & the Roadmasters at Muddy Waters.
Tribe Nunzio at the Dream Palace.
Metal Rose at Jimmy's.
James Rivers at Tyler's.
Rick Margitza at Snug Harbor.
Woodenhead at Carrollton Station.

Sunday 11

Reggae Sunsplash Tour '89 in City Park features **Steel Pulse**, **Sugar Minott**, **Marcia Griffiths**, **Half-Pint**, **Sophia George**, **809 Band**, **Lucky Dube**, **Plantation Posse** and MCs **Tommy Cowen** from Jamaica and our own Saints quarterback **Bobby Hebert**. It takes place in City Park's Marconi Driving Range and starts at 10 a.m.
Dewey Balfa and his band from Basil, La., at the Fireman's Hall (307 Fourth St.) in Gretna, from 3 to 7 p.m. Call Randy Speyrer at 899-0615 for more info about this Cajun Fais Do-Do.
A Fais Do-Do with **Bruce Daigrepont's Cajun Band**, 5 to 9 p.m., at Tipitina's.
George Porter at Tyler's.
James Rivers at Storyville, 8:30 p.m.
James Drew Trio at Snug Harbor.
Willie Cole Blues Band at Benny's.
Walter "Wolfman" Washington & the Roadmasters at Mr. B's.



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CLUB INFO

Benny's Bar, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae or R&B.

Cafe Brasil, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse features "expresso, theatre, art and music," including a highly acclaimed gospel show every other Sunday.

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends. Every Sunday is "Hoot Night," a public forum for amateur performers.

The Dream Palace 534 Frenchmen. Every Wednesday is Open Mike Night at the land of dreams, and all musicians, bands, poets and comedians are welcome to perform.

The Economy Bar, 325 Girod, 524-7405. This little warehouse-district bar has great food, outside seating most of the year and free live entertainment occasionally.

The Howlin' Wolf, corner of Division and 18th St., 885-4354. The new Rock'n'Dot revives its Monday Night Jam Sessions, with The Accused as hosts. Every Sunday is Acoustic Jam Night with Frank Assunto.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including the cajun band File every Thursday night (except the first). Check their ad in this section for a complete schedule.

The Max, 601 Tchoupitoulas, 525-6868. Every Wednesday is Caribbean Night at this dance club, with a different Latin band every week. Fridays are Import Nights, and a DJ plays high-intensity dance music every night.

Mr. B's, 7900 Earhart, 866-9294. There's no admission charge to see Walter Washington play modern blues and soul on Sundays, or to see Hot Ice play oldies and top 40 music on Thursdays. Mr. B also has well-lighted parking at his club, which is just two blocks off Carrollton.

Muddy Waters, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. See their ad in this section for a complete schedule.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz. They'll have various musical happenings in June, so call for more information.

Secrets, 3801 Frenchmen, 944-9664. This recently renovated club in the lakefront/Gentilly area was formerly A Touch of Class. Roy Ayers plays for their Grand Opening weekend, and they'll have local and national artists appearing the rest of the month. Call for schedule.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.

Spectrum, 6936 Downman Rd., 245-0964. This N.O. East nightclub has live music every weekend, with local bands in the downstairs part and a jazz club upstairs.

Storyville Jazz Hall, 1104 Decatur, 525-8199. Wednesdays through Saturdays: The Decatur Street Jazz Band plays at 8 p.m. LeBooze Bros. play every Saturday and Sunday at 1 p.m. Storyville usually has concerts on weekends that start at midnight.

Tipitina's, 501 Napoleon, 897-3943. Live music of all sorts every night. See the calendar in our centerfold for a complete schedule.

Tyler's, 5234 Magazine, 891-4989. This uptown club has some of the best New Orleans jazz and r&b artists appearing weekly, including James Rivers, Eddie Bo and George Porter.

Monday 12

The TULBox presents **The John McLaughlin Trio** plus **Woodenhead** (shows at 8 and 11 p.m.) at Tipitina's.

Grandsons of the Pioneers at the Maple Leaf.
Chris Polacek at Muddy Waters.
Charmaine Neville at Snug Harbor.

Tuesday 13

An all-ages show at Jimmy's with **Antipathy**, 8 p.m.

Grandsons of the Pioneers at the Maple Leaf.
The Sheltered at Muddy Waters.
J. D. Hill & the Jammers at Benny's.
Franklin Avenue Underpass at Cafe Brasil.

Wednesday 14

One Drop Plus at Tipitina's.
Bluerunners at the Maple Leaf.
House of Characters at Jimmy's.
Marva Wright at Snug Harbor.
Willie Metcalf Sextet at Cafe Brasil.
Bones Explosion at Benny's.
Concrete Buddha at Muddy Water's.

Thursday 15

Al Jarreau at the Saenger Theater.
The Assassins featuring **Jim Thackery** at Tipitina's.
Eddie Bo at Tyler's.
Bluerunners at Muddy Waters.
Antipathy at Jimmy's.
File Cajun Band at the Maple Leaf.
Charmaine Neville at Snug Harbor.
N.O.B.D. at Benny's.
Hot Ice at Mr. B's.

Friday 16

The Radiators at Tipitina's.
Rockin' Dopsie & the Zydeco Twisters at Jimmy's.
Jude Taylor & the Burning Flames Zydeco Band at Muddy Waters.
Shanti Hawk at the Dream Palace.
James Rivers at Tyler's.
Marva Wright at Snug Harbor.

Saturday 17

The Radiators at Tipitina's.
Barbara Shorts at Snug Harbor.
The Mamou Playboys at the Jewish Community Center (5342 St. Charles), from 3 to 7 p.m. Call Randy Speyrer at 899-0615 for more info about this Cajun Fais Do-Do.
Tabula Rasa at the Dream Palace.
The Press at Jimmy's.
The Unknown Blues Band at the Maple Leaf.
John Mooney at Carrollton Station.
James Rivers at Tyler's.
All Night Rock & Roll Party at Muddy Water's.

Sunday 18

A Fais Do-Do with **Bruce Daigrepoint's Cajun Band**, 5 to 9 p.m., at Tipitina's.
George Porter at Tyler's.
James Rivers at Storyville, 8:30 p.m.
James Drew Trio at Snug Harbor.
Willie Cole Blues Band at Benny's.
The Friendly Travelers at Cafe Brasil, 8 p.m.
Walter "Wolfman" Washington & the Roadmasters at Mr. B's.

Monday 19

The TULBox presents **Royal Crescent Mob** plus **Shot Down in Ecuador, Jr.** at Tipitina's.
Chris Polacek at Muddy Waters.
Charmaine Neville at Snug Harbor.

Tuesday 20

Extreme at Tipitina's.
The Swingin' Ds at Muddy Water's.
David Torkanowski Trio at Snug Harbor.
Franklin Avenue Underpass at Cafe Brasil.
J. D. Hill & the Jammers at Benny's.

Wednesday 21

Jody Watley at the Saenger Theater.
The Wild Cards at Tipitina's.
Willie Metcalf Sextet at Cafe Brasil.
N.O.B.D. at the Maple Leaf.
Love Brutus at Muddy Waters.
Marva Wright at Snug Harbor.
Bones Explosion at Benny's.

Thursday 22

The Mannish Boys at Tipitina's.
Eddie Bo at Tyler's.
Doug Duffy & Street Level at Muddy Waters.
Made in Japan at Jimmy's.
File Cajun Band at the Maple Leaf.
Charmaine Neville at Snug Harbor.
N.O.B.D. at Benny's.
Hot Ice at Mr. B's.

Friday 23

Johnny Adams & the New Orleans All-Stars at Tipitina's.
Joe "King" Carrasco plus **The Mix** at Jimmy's.
The Elements Reggae Band at the Maple Leaf.
The Beat Doctors at the Dream Palace. New Band Showcase at Muddy Water's.
James Rivers at Tyler's.
Marva Wright at Snug Harbor.

Saturday 24

Thelonus Monster at Tipitina's.
Snooks Eaglin & the New Orleans All-Stars at Muddy Waters.
Rockin' Dopsie & the Zydeco Twisters at the Maple Leaf.
The Mamou Playboys at the Jewish Community Center (5342 St. Charles), from 3 to 7 p.m. Call Randy Speyrer at 899-0615 for more info about this Cajun Fais Do-Do.
Woodenhead at the Dream Palace.
James Rivers at Tyler's.
Charmaine Neville at Snug Harbor.

Sunday 25

A Fais Do-Do with **Bruce Daigrepoint's Cajun Band**, 5 to 9 p.m., at Tipitina's.
George Porter at Tyler's.
James Rivers at Storyville, 8:30 p.m.
James Drew Trio at Snug Harbor.

TICKET INFO

For further information... Besides the listings in each month's *Wavelength*, other fountains of information exist to help satisfy even the most ravenous appetite for live music, and best of all, they're all just a phone call away.
New Orleans Jazz & Heritage Foundation, Inc., 1025 N. Rampart, 522-4786.
Saenger Theatre, 143 N. Rampart, 524-2490.
Ticketmaster charge line — 888-8181.
Tulane University Campus Productions, 865-5143.
UNO Kelfer Lakefront Arena, Box Office, 6801 Franklin Ave., 286-7222.
WRNO Concert Information Line, 260-9766.

MUDDY WATER'S



JUNE

Thursday 1
Jude Taylor & The Burning Flames Zydeco Band
Friday 2
Johnny Adams w/Jon Cleary Band
Saturday 3
Shot Down in Ecuador, Jr.
Sunday 4
Cyril Neville & Uptown All-Stars
Monday 5
Mahanta (C & W Blues)
Tuesday 6
The Swinging Ds (8 pm 'til Midnite)
Wednesday 7
Robyn E. & Co.
Thursday 8
Doug Duffy & Street Level
Friday 9
Concrete Buddha
Saturday 10
Walter "Wolfman" Washington & The Roadmasters
Monday 12
Chris Polacek
Tuesday 13
The Sheltered
Wednesday 14
Concrete Buddha
Thursday 15
Bluerunners
Friday 16
Jude Taylor & The Burning Flames Zydeco Band
Saturday 17
All Night Rock 'n Roll Party
Monday 19
Chris Polacek
Tuesday 20
Swinging D's
Wednesday 21
Love Brutus
Thursday 22
Doug Duffy & Street Level
Friday 23
New Band Showcase w/ 5 original N.O. Bands
Saturday 24
Snooks Eaglin w/George Porter
Monday 26
Keith Luis & The Blues Gothics Reunion
Tuesday 27
The Tribe
Wednesday 28
Concrete Buddha
Thursday 29
Jude Taylor & The Burning Flames Zydeco Band
Friday 30
Shot Down in Ecuador, Jr.



8301 OAK ST. (at Dante)
866-7174
LIVE MUSIC NIGHTLY
CALL FOR DETAILS



JUNE

8316 Oak Street
866-LEAF

Sundays
Juke Box Night
Thursdays (except 1st)
File' Cajun Band
Thursday 1
John Delafosse &
The Eunice Playboys
Friday 2
Rockin' Dopsie
Saturday 3
Bluerunners
Monday 5
Pale Moon
Tuesday 6
The New Revelation Band
(Reggae & Soca)
Wednesday 7
NOBD
Friday 9
Walter "Wolfman" Washington
Monday 12
Grandsons of the Pioneers
Tuesday 13
Grandsons of the Pioneers
Wednesday 14
Bluerunners
Thursday 15
Cajun Dance Contest
Friday 16
Beausoleil
Saturday 17
The Unknown Blues Band
Wednesday 21
NOBD
Friday 23
The Elements
Saturday 24
Rockin' Dopsie
Monday 26
Bones Explosion
Tuesday 27
The New Revelation Band
Wednesday 28
NOBD



The Wailers play at Jamaica Jam '89 on Sunday 4 at City Park Stadium, along with Third World and many local Caribbean bands.

Willie Cole Blues Band at Benny's.
Walter "Wolfman" Washington & the
Roadmasters at Mr. B's.

Monday 26

The 'TULBox presents Beyond Einstein's
Eulypian Bats plus The Backsliders at
Tipitina's.
Keith Luis & the Blues Gothics Reunion
at Muddy Waters.
Charmaine Neville at Snug Harbor.

Tuesday 27

An all-ages show at Jimmy's with Overload,
8 p.m.
The Tribe at Muddy Waters.
Franklin Avenue Underpass at Cafe Brasil.
J. D. Hill & the Jammers at Benny's.

Wednesday 28

The Bluebirds at Tipitina's.
N.O.B.D. at the Maple Leaf.
Nuclear Choir at Jimmy's.
Concrete Buddha at Muddy Water's.
Willie Metcalf Sextet at Cafe Brasil.
Carl LeBlanc Trio featuring Sharon Martin
at Snug Harbor.
Bones Explosion at Benny's.

Thursday 29

Love & Rockets plus The Godfathers at the
Saenger Theater.
Eddie Bo at Tyler's.
Jude Taylor & the Burning Flames Zydeco
Band at Muddy Waters.
File Cajun Band at the Maple Leaf.
Charmaine Neville at Snug Harbor.
N.O.B.D. at Benny's.
Hot Ice at Mr. B's.

Friday 30

Deacon John celebrates his birthday tonight
at Snug Harbor.
Tiffany plus New Kids on the Block at the
Saenger Theater.
Shot Down in Ecuador Jr. at Muddy Waters.
Metal Rose at Jimmy's.

Insect Chandolier plus Nuclear Choir at the
Dream Palace.
Exhorder at Storyville.
James Rivers at Tyler's.

M · O · N · T · H · L · Y — MUSIC —

cdb/french quarter

Absinthe Bar, 400 Bourbon at Conti,
525-8108. Tuesdays through Saturdays: Bryan
Lee & the Jump Street Five at 9:30 p.m. Fridays
and Saturdays from 5:30 to 9:30 and Sundays
and Mondays at 8:30 p.m.: Marva Wright.
Bayou Bar, Pontchartrain Hotel, 2031 St.
Charles, 524-0581. Miguel Herrera plays piano
on Fridays and Saturdays from 6 p.m. to 1 a.m.,
on Sundays from 6 to 11 p.m. and on
Wednesdays and Thursdays from 5 to 11 p.m.
Blue Crystal, 1135 Decatur. The best in pro-
gressive/regressive music and art. Dancing 'till
the wee hours with a DJ, but it starts late.
Blue Room, Fairmont Hotel, University Place.
Phone 529-4744 for reservations. Through
Sunday, July 2: Pilot, the local dance band.
Bonaparte's Retreat, 1007 Decatur,
561-9473. Emile Martyn & Friends, featuring
Harold Dejan, play traditional jazz every Friday
and Saturday night, and The Treme Jazz Band
jams with musicians from around Jackson
Square on Saturday and Sunday afternoons at
1 p.m.
Cafe Sbsa, 1011 Decatur, 561-8354. Pianists
Tim Davis and Harry Mayronne Jr. alternate
every other night from 8 to 11 p.m. Check their
Sunday Jazz Brunch listing, too.
Cajun Cabin Restaurant, 501 Bourbon,
529-4256. Cajun music seven nights a week,
with Laissez Faire from 8 p.m. on Mondays
through Saturdays, and Allen Fontenot & the
Country Cajuns from 7 p.m. every Sunday.
Chris Owen's, Bourbon at St. Louis,
523-6400. Ms. Owens performs her tasteful but
risque act at 10 p.m. and midnight Mondays
through Saturdays.
Clarion Hotel, 1500 Canal, 522-4500.
Tuesdays through Saturdays: Willie Tee in the
Lobby Bar from 7 to midnight.

8316 Oak Street
866-9359

Cosimo's Bar, 1201 Burgundy, 561-8110. Call for live music schedule.

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly from 8 to 10 with Andrew Hall's Society Jazz Band.

Famous Door, 339 Bourbon, 522-7626. The Famous Door 6 play Dixieland jazz, from 1 to 7 p.m. daily. Frankie Brent & the Krewe of Dixieland play from 7 p.m. nightly. M-Pac starts at midnight every night.

Famous Door Patio, 327 Bourbon, 522-7626. Bobby Marchan & the Higher Ground Band appear on Tuesdays through Saturdays from 8 p.m. until.

Feelings, 2600 Chartres, 945-2222. Piano playing Fridays and Saturdays from 7:30 to 11:30 p.m.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Chris Burke plays from 10 p.m. to 2 a.m., and there's jazz jamming afterwards until the wee hours.

Gazebo, 1018 Decatur, 522-0862. Mondays through Thursdays from noon to 4 p.m.: Ragtime piano. Fridays from noon to 4: Amasa Miller and Reggie Houston. Piano playing Saturdays and Sundays from 11 a.m. to 6 p.m. and Mondays through Thursdays from 7 to 10 p.m. They'll have blues on Fridays and Saturdays from 8 p.m. to midnight.

Hilton Hotel, Poydras at the river, 561-0500. In Kabby's: Banu Gibson performs Tuesdays through Saturdays in the evenings. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's. In the French Garden Bar: Banu Gibson plays Tuesdays through Thursdays from 9:30 to 11:30 p.m. and Fridays and Saturdays until 1:30 a.m.

Hotel Inter-Continental, 444 St. Charles, 525-5566. The Carl Franklin Duo plays in the Lobby Lounge from 4 to 7 p.m. on Mondays through Thursdays and from 4:30 to 7:30 p.m. on Fridays and Saturdays. Judy Duggan and George Hingle follow the Franklin Duo nightly, until 11:30 on weeknights and midnight on weekends.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment nightly from 5 p.m. in the Mint Julep Lounge.

Le Jardin Restaurant, Canal Place One, 100 Iberville, 566-7006. Fridays and Saturdays: Marci Noonan plays from 7 to 10 p.m. Check their Sunday Jazz Brunch listing, too.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. Jacques Gauthier's Yerba Buena Creole Rice Jazz Band plays on Fridays and Saturdays from 9:30 p.m. to 1 a.m. Check their Sunday Jazz Brunch listing, too.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duvalle McGee & the Foundation Band performs on Tuesdays through Sundays from 8 p.m. until.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.

Landmark Hotel, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. until after midnight. Players include Bob Sloane, Mike Bunis and Mike Carter.

Mahogany Hall, 309 Bourbon, 525-5595. Live music every day, including the Mahogany Hall Stompers in the afternoons and the Dukes of Dixieland or Banu Gibson (on Sundays) from 9 p.m.

Malson Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. Roy Liberto & the Bourbon Street 5 plays Mondays from 7:15 p.m. to 12:15 a.m., Wednesdays from 2:30 to 7:30 p.m. and Saturdays from 11 a.m. to 3:45 p.m. Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Le Moyne's Landing, Spanish Plaza, at the river, 524-4809. Local bands play outside (weather

permitting) on weekends. Call for live music schedule.

Marie Laveau's, 329 Decatur, 525-9655. Becky Allen and Juanita Brooks do a live comedy revue called "Hot Stuff New Orleans Style" every Friday and Saturday, with shows at 11 p.m. and midnight.

Mediterranean Cafe, 1000 Decatur, 523-2302. Live music outside when weather permits. Saturdays and Sundays: Greg Stafford's Young Tuxedo Jazz Band, from 2 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 6:30 to 10 p.m.: Jay "Duke" Vinsen plays with a saxophonist.

Mystick Den, Royal Sonesta Hotel, 300 Bourbon, 586-0300. Tuesdays through Saturdays: Quiet Storm plays at 10, 11 and midnight.

Our Lady of Guadeloupe Chapel/The International Shrine of St. Jude, 411 N. Rampart, 525-1551. The Jazz Mass is back at a different time: 6 p.m. every Saturday. "Everybody is welcome to attend."

Papa Joe's Music Bar, 600 Bourbon, 529-1728. Wednesdays through Mondays from 2 p.m. to 2 a.m.: live entertainment with three different bands each night including Just Us, the Earl James Blues Band and Gloria's Blues Band. **Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

Preservation Hall, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for presenting traditional New Orleans jazz by some of its originators every night of the week. Sundays: Harold Dejan & the Olympia Brass Band. Mondays and Thursdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers. All performances are from 8:30 p.m. to 12:30 p.m., but call to confirm schedule, as the bands go on tour occasionally. **Retreat Lounge**, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is Elvis Night!

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Tuesdays through Fridays; Innisfree. Saturdays through Mondays: Noel Nash. All shows are from 9 p.m. to 2 a.m.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises every night at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

Tricou House, 711 Bourbon, 525-8379. Fridays and Sundays: Cyndy Keeton from 5:30 to 9:30 p.m. Wednesdays through Sundays: Piano blues with Al Broussard from 9:30 p.m. Mondays and Tuesdays: Nora Wixted from 9:30 p.m. Tuesdays and Wednesdays: New Orleans blues with Bernard Bryant from 5:30 to 9:30 p.m. (He also plays on Fridays through Sundays from 1:30 to 5:30 p.m. in Tricou's Upstairs on Tuesdays through Saturdays: Randy Hebert, 9 to close. Sundays: Nora Wixted, 9 to close.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust, then Young Neil from 3:30 till about 7 a.m. Wednesdays from 11:30 p.m. to 3:30 a.m.: Al Miller. Saturdays from 11:30 p.m. to 3:30 a.m.: Late as Usual.

Windsor Court Hotel, 300 Gravier, 523-6000. The Windsor Chamber Players perform in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular



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JUNE

Thursday 1

The Press

Friday 2

The Mix

Saturday 3

Multiple Places

Tuesday 6

**An "All ages" show
with Overload 8 p.m.**

Wednesday 7

The Phones

Thursday 8

The Rogues

Friday 9

The Mix

Saturday 10

Metal Rose

Tuesday 13

**An "all ages" show
with Antipathy 8 p.m.**

Wednesday 14

House of Characters

Thursday 15

Antipathy

Friday 16

**Rockin' Dopsie &
The Zydeco Twisters**

Saturday 17

The Press

Tuesday 20

**An "All ages" show
with The Sheltered 8 p.m.**

Thursday 22

Made In Japan

Friday 23

**Joe "King" Carasco
& The Mix**

Saturday 24

Tuesday 27

**An "All ages" show
with Overload 8 p.m.**

Wednesday 28

Nuclear Choir

Thursday 29

Friday 30

Metal Rose

8200 Willow Street

Concert Line: 861-8200

Private Parties & Bookings:

Call 838-6981

music and jazz in the Polo Club Lounge on Mondays through Saturdays from about 6 to 11 p.m. Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays.

uptown

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lois, 6 to 10 p.m. Also on Saturdays: George French, Germaine Bazzle and Alvin "Red" Tyler, from 10 p.m. to 1 a.m. Tuesdays through Thursdays: piano by Phil Parnell, 6 to 10 p.m.

The Glass House, 2519 S. Saratoga (between Second and Third), 895-9279. Two of New Orleans' best modern brass bands play here every week when they're in town. The Dirty Dozen plays on Mondays and ReBirth plays on Thursdays, starting at about 11 p.m., but call first because both bands are in great demand out of town and they tour often.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week.

Two Jack's, 2101 S. Liberty, 581-9661. Sundays: The Hurley Blanchard French Market Trio plays modern jazz, 7 to 11 p.m. Saturdays: Irving Bannister & the All-Stars with Freddy Williams play blues, 10 p.m. to 2 a.m.

lakefront

Adult's Premier Jazz Club, 3815 Frenchmen, 944-9303. Call for live music schedule.

Amberjack's, 7306 Lakeshore Drive, 282-6660. Call for live music schedule.

The Bounty, 1926 West End Park, 282-9144. Call for live music schedule.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Wednesday, Friday and Saturday from 8 p.m. to close.

Chehardy's, 3528 18th Street, 455-2433. Greg Villafranco plays piano and Brenda Mack sings every night from 4 to 9, and Terry Lee's mellow jazz combo plays from 9 p.m. to 2 a.m.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche play cajun music. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

Kelligan's, 429 Wall Blvd., Gretna, 394-5857. Call for live music schedule.

Michaul's Restaurant, 601 Patterson, 361-4969. This cajun club has live music from 8:30 p.m. to 12:30 a.m. on Fridays and Saturdays, and is closed the rest of the week. Michaul's Vivant Cajun Band plays every weekend.

Old Round Table, 113-B West Bank Expy., 367-7115. Fridays through Saturdays, from 10:30 p.m. to 2:30 a.m.: Luther Kent featuring Judy & Sheena Anderson plus Big Johnnie Thomassie. Wednesdays and Thursdays from 9 p.m. to 1 a.m.: Rhythm Express featuring Ronnie Boudreaux and Brett Thomassie. Free buffet

El Rincon de la Vieja Guardia, 2105 Hancock, Gretna, 367-6733. Ritmo Caribeno plays Latin big band music Fridays starting at midnight and Saturdays at 11:30.

metairie/kenner

Brewer's, 3239 Williams, Kenner, 443-6781. Paul Beach & the Jefferson Country Boys play Sundays from 5 to 9 p.m.

Chesterfield's, 3213 Kingman, 888-9898. Spice plays every night except Mondays and Wednesdays, starting at about 9:30.



Happy Birthday, Deacon John! You can help him celebrate at Snug Harbor on Friday 30.

Fantastique Lounge, 6629 Airline Hwy., 733-9903. Fridays and Saturdays from 10 p.m. to 2 a.m.: Kenny Lachney plays New Orleans music.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Pianist Jeannie d'Avray plays from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 to midnight on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Moondance plays from 9:30 p.m. to 2 a.m. on Fridays and Saturdays and from 8:30 p.m. to 12:30 a.m. on Tuesdays through Thursdays. On Sundays and Mondays, Spool & the Gang plays from about 8 to midnight. The New Orleans Jazz Club sponsors a Jam Session on Sunday 25 from 1 to 5 p.m. Admission is free, and they invite all musicians to come play. **Mitchell's**, 2221 Veterans Blvd., 468-2788. Live music some weekends. Call for schedule. **Walt's**, 1535 Veterans Blvd., 835-5116. Live music most weekends. Call for schedule.

new orleans east

Bonterre, 9301 Lake Forest Blvd., 245-0183. Fridays and Saturdays: Rockin' Jerry, from 11 p.m. to 3 a.m.

Harvey's, 8700 Lake Forest Blvd., 246-3543. Thursdays through Saturdays: Harvey Jesus, Renard Ploche & Fire. Wednesdays: Rockin' Jerry. Music starts at 10:30 p.m.

Joe's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. La. Country plays on Fridays and Saturdays from 10 p.m. to 2 a.m.

—RANDOM DIVERSIONS—

Saturday 10 **Young Ears for Jazz** at the Louisiana Children's Museum presents the Kumbuka African Drum & Dance Collective in an authentic program of African movements, chants, rhythms and traditional folklore. It all happens at 1 p.m. at 428 Julia St., and it's part of the "Live at the Louisiana Children's Museum!" series. Call 523-1357 for more info.

Saturdays and Sundays in June and July **City**

Park is the place to go if you've got kids, 'cause they have all sorts of stuff to keep them entertained, amused and cool. The Puppet Castle in Storyland offers a puppet musical called "Jacqueline & the Beanstalk," the traditional tale with a twist, every weekend at 11, 12:30, 2 and 4. Then, you can keep the little ones happy over in the Carousel Gardens Amusement Ride Area with rides on the carousel, the roller coaster, bumper cars, ferris wheel, trains and more. (School group discounts are available by calling 483-9385.) To cool the kids off after all that fun, you can go over to the Hyams Fountain & Wading Pool, which has recently been opened to the public at no cost. Have big fun, kiddies!

FESTIVALS

Friday 2 & Saturday 3 **Mamou Cajun Music Festival** features traditional cajun music with Dewey Balfa, The Mamou Playboys, Nonc Allie, Roy Fontenot and many others, in addition to such diversions as a nail-driving contest, a guinea chase and a boudin-eating contest. It all starts at 9 a.m. each morning, and you can get there by taking the I-10 West to Crowley and then La. Hwy. 13 North all the way to Mamou. It'll be on the grounds of the Catholic Church, on Sixth Street just past Fred's Lounge.

Friday 2 through Sunday 4 **St. John Music Festival** in Reserve has local food, crafts and bands, including headliners the Ozark Mountain Daredevils on Saturday and Asleep at the Wheel on Sunday. To get there, take the I-10 West to Exit 209, Hwy. 51 South to Hwy. 61 (Airline Hwy.) and follow the signs to Reserve.

Friday 9 through Sunday 11 **Louisiana Corn Festival** in Bunkie presents street dances with Second Street on Friday night and Rockin' Dopsie on Saturday night, plus carnival contests and pirogue races all weekend long.

SUNDAY JAZZ BRUNCHES

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m.

Cafe Sblsa, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from noon to 3. **Hyatt Regency**, 500 Poydras, 561-1234. Top of The Dome: Jeff Boudreaux's Jazz Quartet from 11 a.m. to 2 p.m.

Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Band from 11 a.m. to 3 p.m.

Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 11 a.m. to 3 p.m.

COFFEEHOUSES

Borsodi's, 5104 Freret, 895-9292. This popular hangout is open in the evenings from 7 until "late at night." Borsodi's has a semi-open poetry reading (you have to sign up in advance) on the first Tuesday of every month.

Cafe Dell'Arte, 720 Dublin, 861-4227. This European-style place features an outdoor patio and a "musical lunch" every Saturday from 1 to 3 p.m. with Elario on guitar. He plays on Sundays from 7 to 10 p.m. as well. By admission.

Penny Post, 5110 Danel. Lots of herbal tea at this family-oriented place. It's open evenings, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney from 9 to 10 p.m., with Ben Goliwas opening at 8.



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Plantation Coffee House, 5555 Canal, 482-3164. Art pieces from Carol Robinson Gallery are on display here, and they have live music three nights a week. Tuesdays, from 7:30 to 9:30; Phil DeGruy. Saturdays, from 8:30 to 10:30, and Thursdays, from 7:30 to 9:30; Patrick Kerber.

True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffee houses, and there's live music at the warehouse district branch. It is also said to have some of the best drama in town with their one-act plays. Call for more info about their plays and their live music schedule.

GALLERIES

Academy Gallery, 5256 Magazine, 899-8111.

Hours: Monday through Friday, 9 a.m. to 4 p.m., and Saturday, 10 a.m. to 4 p.m. Opening Saturday 3, with a reception from 7 to 9 p.m.: A student exhibition.

Arthur Roger Gallery, 432 Julia, 522-1999. Through Sunday 25: Paintings and sculpture by Ida Kohlmeier.

Artist's Showroom, 612 Dumaine, 566-7418. Open daily from 11 a.m. to 5:30 p.m. All month: A show featuring the works of gallery artists Charles Richards, Jeanne Warner, John Finley, Dan Girouard and Bette Heath, all from Louisiana.

Bergen Gallery, 730 Royal, 523-7882. Also runs **Dama Investment Art**, at 312 Royal, 523-1588. Open daily from 9 a.m. to 8 p.m. All month: Jazzfest art exhibition. Also on view are works by Mago Mukai and Erte.

Blenville Gallery, 1800 Hastings, 523-5889. Hours: Tuesday through Saturday from 1 to 5 p.m. Call for information about shows.

Blue Crystal, 1135 Decatur. This nightclub that doubles as an art gallery features painting, sculpture and photography by various "cutting-edge" artists.

Bryant Galleries, 524 Royal, 525-5584. Hours: Sundays through Wednesdays from 10 a.m. to 6 p.m. and Thursdays through Saturdays from 10 a.m. to 10 p.m. Work by gallery artists will be up all month.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Open Tuesdays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m. Opening Saturday 3, with a reception from 6 to 9 p.m.: Oil on canvas by Lyndi Angermeier.

The Contemporary Arts Center and the New Orleans Women's Caucus for Art present "FRESH from down the road," an exhibit of Acadiana artists, and "NEW ORLEANS 1989: A View of Contemporary Women Artists" at 521 Tchoupitoulas, showing through Saturday 24. Call the CAC at 523-1216 for more information.

Circle Gallery, 316 Royal, 523-1350. Opening Friday 9, with a reception from 6 to 8 p.m.: Frank Gallo's cast paper images.

Davis Gallery, 3964 Magazine, 897-0780. Open Mondays through Saturdays from 10 a.m. to 5 p.m. New acquisitions from West Africa.

Delgado Gallery, 615 City Park Ave. (Bldg. 1, 3rd Floor), 483-4512. Call for information about shows.

Duplantier Gallery, 818 Baronne, 524-1071. Open Tuesdays through Fridays, 10 a.m. to 5 p.m., and Saturdays, 11 a.m. to 4 p.m. Call for information about shows.

Elizabeth-Alexander Gallery, 520 St. Philip, 523-2423. Gallery artists include Mitra, Bienvenue, Miller, Sage, Coogan and Strelau.

Estudio/Gallery, 630-B Baronne, 524-7982. New hours are 11 a.m. to 4 p.m. Tuesdays through Saturdays or by appointment. Through Saturday 10: Work by Raphael Calzada. Work by Martin LaBorde and Zella Funck will be up all month.



Michael Brecker & Steps Ahead appear at the Saenger Theater on Thursday 8.

Gallerie New Orleans, 305 Royal, 528-9776. Gallery artists include Leroy Neiman, William Tolliver, Melanie Taylor Kent, Misha Frid, Fane Wooster Scott, Paul Wagner and Erte.

Gallerie Simonne Stern, 518 Julia, 529-1118. Call for an appointment to view their paintings, drawings and sculpture by regional and national artists. Opening Saturday 3, with a reception from 6 to 8 p.m.: Work by Frank Fleming.

A Gallery for Fine Photography, 313 Royal, 568-1313. Hours: 10 a.m. to 6 p.m. Mondays through Saturdays and noon to 4 p.m. on Sundays. Through Thursday 15: A Jerry Uelsmann retrospective. Opening Saturday 3: Birney Imes' scenes from "Juke Joints of the Mississippi Delta," through August 3.

Gallery I/O, 1812 Magazine, 581-2113. Hours: Mondays through Saturdays from 11 a.m. to 6 p.m. Opening Saturday 3, with a reception from 7 to 10 p.m.: "Fish Stix," a collection of fanciful furniture for children and adults by Sheila Bolong and Deslonde Parkinson.

Gasperi Folk Art Gallery, 831 St. Peter, 524-9373. By appointment only until their new gallery opens on Julia Street in July. Gallery artists include David Butler, Clementine Hunter and Rev. Howard Finster.

Hall-Barnett Gallery, 320 Exchange Alley, 525-5656. Hours: 10 a.m. to 4 p.m. Mondays through Saturdays. All month: contemporary art in all media from 20 emerging and established artists.

Hanson Gallery, 229 Royal, 566-0816. Gallery artists include Erte, Adrian Deckbar, Mark Kostabi, Leroy Neiman, Thomas McKnight and Peter Max. Opening Saturday 10, with a reception from 6 to 9 p.m.: "Many Men Thick," an exhibition of visionary landscapes by English painter Harold Hitchcock.

Historic New Orleans Collection, 533 Royal, 523-4662. This history museum and research facility features an exhibit titled "Way Down Yonder in New Orleans: Visitors' Impressions of the Crescent City" through October 6. Entrance is free, and hours are Tuesdays through Saturdays, 10 a.m. to 4:45 p.m.

International House, 607 Gravier, 522-3591. Through Friday 9: An exhibit by Phyllis Parun.

Leitmotif, 434 Julia, 525-5050. Open Tuesdays through Fridays from 10 a.m. to 6 p.m. and Saturdays from 11 a.m. to 4 p.m. Contemporary lighting and furniture by the modern masters: Miles, Corbusier, Noguchi, Aalto and many others.

LeMieux Galleries, 535 Julia, 529-3767 (open Tuesdays through Fridays, noon to 5:30 p.m., and Saturdays, 11 a.m. to 6 p.m.), and 2901

Gen. DeGaulle Dr., 361-1735 (open Tuesdays through Saturdays, 10 a.m. to 5:30 p.m.). Call for information about shows.

Live Art, 4207 Dumaine, 484-7245. Opening Sunday 25, with a party from 7 to 9 p.m. with the band Ikebana: Josanne Sjostrand's three-dimensional acrylics.

Louisiana Arts & Science Center Riverside Museum, 100 South River Road, Baton Rouge, 344-9463. Call for information about shows.

Louisiana State Museums: The Cabildo, Jackson Square. Closed for restoration.

The Presbytere, Jackson Square (751 Chartres). Open Wednesdays through Sundays, 10 a.m. to 5 p.m. Opening Saturday 17: "The Uptown Faubourgs: Jefferson City," an architectural exhibit that explores the national and international trends that shaped this Uptown area. The museum permanently houses other exhibits dealing with Louisiana history, such as the "Louisiana Portrait Gallery," "Musical Interlude," "Crafts of the Newcomb Style," "Zachary Taylor: The Louisiana President" and "...On Louisiana Waters." Also run by La. State Museums are the **Historic 1850 House** (Lower Pontalba on Jackson Square), a recreation of an antebellum family residence that you can tour on the hour from 10 a.m. to 3 p.m., and **The Old U.S. Mint** (400 Esplanade), which houses exhibits on jazz and Mardi Gras and is open Wednesdays through Sundays from 10 to 5.

LSU Union Art Gallery, Baton Rouge Campus, 388-5162. Open Mondays through Fridays, 8 a.m. to 8 p.m., and on weekends from 11 a.m. to 5 p.m. Friday 9 through Friday, July 2: "The Sixth Juried Exhibition for Louisiana Women Artists." A reception and awards presentation will be held on Sunday 11 from 2 to 4 p.m.

Mario Villa Gallery, 3908 Magazine St., 895-8731. Opening Saturday 10: Work by Sam McCarty.

Miriam Walmsley Gallery, 201 N. Peters, 581-3823. Through Thursday, July 13: paintings by Betty Clark and Evarsky Blon and sculpture by Gregory Eliot.

Myown Gallery, 631 Toulouse, 522-9369. Open 7 days a week from 9:30 a.m. to 6 p.m. Work by gallery artists Chuck Blouin, Bettie Bordelon, Tony Zinski and others will be up all month.

New Orleans Museum of Art, City Park, 488-2631. Open Tuesdays through Sundays, 10 a.m. to 5 p.m. The museum is free to the public on Thursdays. Through Sunday 18: "Making Their Mark: Women Artists Move into the Mainstream, 1970-1985." Through Sunday 11: "New Orleans: The Spiritual Home of Tennessee Williams as Seen Through the Lens of Clarence John Laughlin and Other Southern Artists."

Paint & Palette, 622 Frenchmen, 948-4845. Hours: Tuesdays from 1 to 10 p.m., Wednesdays through Fridays from 1 to 8 p.m. and Saturdays and Sundays from noon to 7 p.m. Opening Saturday 3, with a reception from 6 to 9 p.m.: Oils and prints by Yugoslavian artist Elvira Dimitrij, who's currently based in Atlanta.

Phyllis Parun Studios, 2109 Decatur, 944-2859. Parun works in terracotta, bronze and gold. By appointment.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Open daily, except Tuesdays and Wednesdays, 11 a.m. to 5:30 p.m. or by appointment. Group show by contemporary regional and international artist continues through May.

Res Nova, 440 Julia, 586-1115. Changing group exhibition through October.

Rhino Gallery, 201 St. Charles, 582-1173. Hours: Mondays through Saturdays from 11 a.m. to 4 p.m. Call for information about shows.

Simms Fine Art, 827 Girod, 528-3008. Hours: Tuesdays through Fridays from 10 a.m. to 6 p.m. and Saturdays from 11 a.m. to 4 p.m. Through Friday 30: Sculpture by Andy Nasisse

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Steel Pulse is one of the many reggae stars appearing at Reggae Sunsplash '89 on Sunday 11 in City Park.

and objects and drawings by James Reaban. **Still-Zinsel**, 866 Camp, 588-9999. Rotating group show of gallery artists.

Tilden-Foley, 4119 Magazine, 897-5300. Through Friday 30: Fritz Bultman's Abstract Expressionist paintings from the 1940s and '50s. **x art**, 333 Girod, 566-1181. Open Tuesday through Saturday, noon to 5 p.m. or by appointment. Opening Saturday 3, with a reception from 7 p.m. to midnight: "Introductions," featuring the works of emerging young artists. Sculpture by seven LSU men and paintings by Marcie Gottschalck. There will be a memorial show for John Miller, as well.

CINEMA

Prytania Theatre, 5339 Prytania (near Jefferson). Call 895-4513 for times. Through Thursday 1: *Little Dorrit*, the Charles Dickens novel of a love that crosses class lines, stars Alec Guinness and takes two movies to tell (part two only showing today). Friday 2 through Thursday 8: *A Night in Havana: Dizzy Gillespie in Cuba*, presented by WWOZ, shows interviews and concert footage of the man who merged Afro-Cuban rhythms with jazz to help create bebop. Friday 9 through Thursday 22: *Murder of the Heart*, a Louis Malle film about a boy's discovery of sexuality, with music by Charlie Parker. Friday 23 through Tuesday 27: *Manifeto*, a Yugoslavian film about revolution and sex. Wednesday 28 through Saturday, July 1: *Under the Sun of Satan*, the winner of Best Picture award at Cannes that stars Gerard Depardieu as a tormented priest.

THEATRE

Bayou Dinner Theatre, 4040 Tulane, 486-4545. Through Sunday 25: "Plaza Suite."

Call for reservations and times.

Center Stage, Tulane University, 865-5360. Through Saturday 17: "Frankie & Johnny in the Clair de Lune." Friday 23 through Saturday, July 15: "Les Laissons Dangereuses."

Le Petit Theatre du Vieux Carre, 616 St. Peter, 522-1081. Friday 16 through Saturday, July 1: "A'Chorus Line." Call for reservations and times.

Rivertown Repertory Theatre, Fourth and Minor Streets, Kenner, 468-7221. Through Sunday 11: "The Gin Game." Call for times and reservations.

Rose Dinner Theatre, 201 Robert, Gretna, 367-5400. Saturday 4 through Sunday, June 18: "The Amorous Flea," a musical. Call for times and reservations.

Theatre Marigny, 616 Frenchmen, 944-2653. Thursday 22 through Saturday, July 15: "Fifth of July," by Langford Wilson. Call for reservations and times.

Toulouse Theater, 615 Toulouse, 523-4207. Thursday 1 through Sunday 25: "And Further Mo'," Vernel Bagneris' sequel to "One Mo' Time," produced by Carl Ruppert. Showtimes are Tuesday through Sunday at 8 p.m. and midnight on Saturday.

VIDEO

Le Bon Ton Roule, a local music series on Cox Cable Channel 42, features Tabula Rasa every Wednesday from 10:30 to 11 p.m.

The New Orleans Video Access Center offers a Narrative Production Workshop led by independent producer David Jones. It includes four sessions on Monday 5 through Monday 12, and it involves the actual creation of a short narrative video piece so participants can get hands-on experience in planning, shooting, directing and editing narrative video. Call NOVAC at 524-8626 for more info.

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AS WE ALL ADJUST TO THE 24-HOUR **whoosh** of air-conditioning as a fact of New Orleans life, the time has come to reflect on what is surely the city's most **talked-about** cultural event, the New Orleans Jazz and Heritage Festival. No, you won't find us arguing against the **festival**; we firmly believe it is the **crown jewel** of the world's music festivals. But, in the spirit of **cultural inquiry** for which this journal is known, we are forced to ask, **what is wrong** with the festival?

Yes, the Jazz and Heritage Festival can be a **splendid affair**, and not just a **seasonal blowout** hyped by radio and TV stations which otherwise never give a **small hoot** about the region's music during the rest of the year. Twenty years ago the festival's creators cleverly included the "heritage" part of the title to cover the **non-jazz** aspects of the event. It's still a sound idea, but how many performers at this year's festival were actually **mediocre folk and blues practitioners** imported from states several-hundred miles distant? And what relationship, if any, did they bear to this **region's heritage**? We don't expect answers, but we certainly don't want to be saddled with the world's most **wildly eclectic** state fair.

This year the **question of tents**, specifically the safety of such structures, was raised. As any boy scout or circus performer will tell you, a tent is a **temporary thing**. Just how temporary was demonstrated by a couple of overgrown thunderstorms, the first of which billow-

ed the fabric of the spacious River Tent while the second blew it down along with several smaller tents at the Fair Grounds. We offer no solution to the **tent problem**, but we must observe that the sturdy Municipal Auditorium (which was pressed into service for the final evening concerts) is a **permanent structure** that has endured more than fifty years of thunderstorms and hurricanes with **scarcely a nick**.

On the subject of evening concerts, why is it that attending one is just like a **trip out of town**? Do locals even know that there are evening concerts? If the scant attention given the evening concerts by local media is any indication, we think not. For the overwhelming number of locals (media included), the **Louisiana Heritage Fair** (the official designation given the Fair Grounds events) is the Jazz and Heritage Festival. Then, is the evening concert an **endangered species**?

Must the evening concerts rely on **narrow marketing**? Must there be a blues night, Latin night, jazz night, semi-Cajun-gospel-Afro-Caribbean-new age-R&B night? What became of the imaginative, daring kind of programming of years past, such as the brilliant booking of **Wynton Marsalis, Fats Domino** and the **Dirty Dozen** on the same bill? As we see it, the evening concerts represent a form of **commercial and musical segregation**.

Among the other complaints we've heard in recent years about the Fair

Ground events (besides the appalling shortage of **Port-O-Lets**, which also plagued the River Tent site) is, of course, **overcrowding**. Contrary to what the promoters seem to believe, the Fair Grounds infield is not an **infinite space**. Why, there have been times at some of the stages when Canal and Bourbon at noon on Mardi Gras has seemed positively roomy. We know of great numbers of locals who now shun the Fair Grounds because the crowd size is over the **civilized limit**.

Perhaps one way of putting a lid on crowd size would be to move the festival away from the late April-early May period to a more **temperate** time of year. Let's face it: New Orleans is approximately at the same distance from the equator as **Cairo, central Algeria** and **Kuwait**. That means our sunlight is almost as potent as our music. Sensible New Orleanians since 1718 have done their best to stay out of the sun from April to October. **French, Spanish** and **American** builders went to enormous lengths to provide as much shade as possible for these months. Shouldn't human comfort-limits (especially for our **fairer-skinned** European visitors) be considered?

Just imagine strolling about the festival grounds in a temperate month, and being lulled by wonderful sounds while **cool breezes** stimulate the infield. Well, until then, see you in the crowds next year ...

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by Maggie Mae

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6. What French gypsies had a big Spanish hit in the US last year?
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